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DOCTOR WHO

IN-VISION

THE TRIAL OF A TIME LORD

PARTS ONE – FOUR

THE MYSTERIOUS PLANET

THE MAKING OF A TELEVISION DRAMA SERIES

SNARED by the Time Lords, the Doctor watched powerless as his TARDIS was drawn out of time, through ion storms and time eddies to a gothic monstrosity of a space-station. Not Gallifrey, but its equivalent within the vortex.

A pity. He'd have liked to have seen the old place one more time. Dronid didn't have the same memories.

He stepped from his vessel's familiar blue form to meet them, wearing his usual clothes – a stylish mix of smart casuals which would have drawn admiring glances in any high street, if they'd all been drawn from the same world, or era. As it was, the effect was unsettling – stylish and good-looking, but somehow disturbing, as the familiar and the alien mixed in perfect harmony.

They were waiting for him in a ruined, abandoned chamber. "The pits", Peri would have called it once, he thought. Now why did he see it through her eyes, after so long, he wondered?

"We have a task for you."

"Another?" He tugged at his lapels – an old habit which would never leave him. "Surely my enemies are all gone now? Aside from the obvious, of course."

"Who are you, anyway?" the Doctor added, snapping at them. "Not who you pretend to be, that's for sure."

"The High Council, Doctor. Your masters."

"But which Council? There's been so many. Not mine, or you wouldn't risk our good relationship for fear of discovering who might be the master now."

"The Council is the Council. We protect Gallifrey. We protect its secrets."

How little you know.

"And to protect them, we are willing to take extreme measures."

"And why would you possibly imagine that I'd assist you in that?"

"We've seen your activities in the Matrix. You're impatient. There's too much still to do, and you're running out of time. You're cutting corners, protecting yourself and letting others take the risk, because you don't believe there's anyone ready to take on your mantle... but someone will have to, because your next regeneration will fail. You need new lives to complete your work. In return for your help, we offer a new lease of life."

"Worthless. Those techniques don't work. That's been proved over and over again. It always unravels in the end. Artron rejection sets in."

Not this time, they assured him. They explained.

They told him what he had to do.

THEY must be insane. How could they possibly imagine he'd scheme against his past self in that manner. It made no sense at all... temporally... morally... biologically.

Except...

"Do you know where you are, Doctor?"

"Out of time, obviously, to be meeting you. A space station of some sort, which could do with a little maintenance..." The realisation struck home. "We're in the Matrix. The court's interior isn't outside time - it's beyond time, in the mind."

The Time Lord nodded.

Jehosephat, it would work. You retained a link to your body while in the Matrix. If they were both there together, his predecessor would have the stronger claim, but if he were gone... he'd have claim on the body. He could pass into it, with seven regenerations still to come, and the beauty of it was that it would all have taken place out of time. It would be as if his current persona had suddenly come into existence during his youth. His previous selves would never exist, yet they'd still exist in his memories and through their actions. The change would occur outside time, and the universe would have to cope with the paradox.

He wondered which think tank had given the Council that idea... or should he say, which faction?

It was cannabalism. Murderous suicide... but he needed more time.

"And if I refuse? What happens to me then?"

"Nothing, Doctor. Nothing at all." It was a threat, he knew. He'd heard it before. "This meeting hasn't happened. Here, outside time, your nature is in flux. The Quantum Bubbles retain all their possibilities. What we do now could determine your nature... I could show you if you wish - the Matrix could project futures where your nature is very different."

You're playing with fire, thought the Doctor. Do that, and the paradox could be multiple – a critical mass of conflicting futures, perhaps. All his different selves, as real as each other. Who might he become? He remembered how his old friends, Borusa and the Master, had become insane as their final life drew near... could that have been his fate?

Was it already?

HE decided to accept their offer. But there was something he needed to know.

"Why?"

They hesitated...

"Come on... I must know already, or you wouldn't want me dead."

"Ravalox. We were forced to take desperate measures to end an attack on the Matrix."

So... that was it. He'd never solved that mystery, yet they were willing to murder his earlier self and bend the laws of time to conceal their guilt. Ironic.

Well, he needed the reward. But he could at least deny them their victory...

"The trial will be in open court?"

"Why would we bother with a trial if we intended to keep the Doctor's end to ourselves?"

"And the Inquisitor?"

"Gamma Chi, of the class of 23. She will know nothing of our purpose. The judgement must be beyond question."

Caesar's wife. He knew of her. Another figure from their future, but one from his past. An able woman who'd take no nonsense. Exactly what he'd need...

"I want the freedom to select the evidence."

"Ravalox?" said one Councillor – the one who had a brain in his head.

"What better way to place you above suspicion than publicising the affair? Suitably doctored of course." He smiled at the pun, an acid smile long removed from the pure pleasure he'd once enjoyed, "to provide proof of the Doctor's guilt?"

They nodded, appreciatively. He could hardly believe they were this stupid. Once the evidence was in open court, placed before the masses, they couldn't hope to survive. They'd obviously never heard of Wilde, Ponting, Matrix Churchill. The guardians of history, and yet they didn't learn from it...

He shouldn't have smiled. "And Doctor..." said the dangerous one. "Remember the price of betrayal."

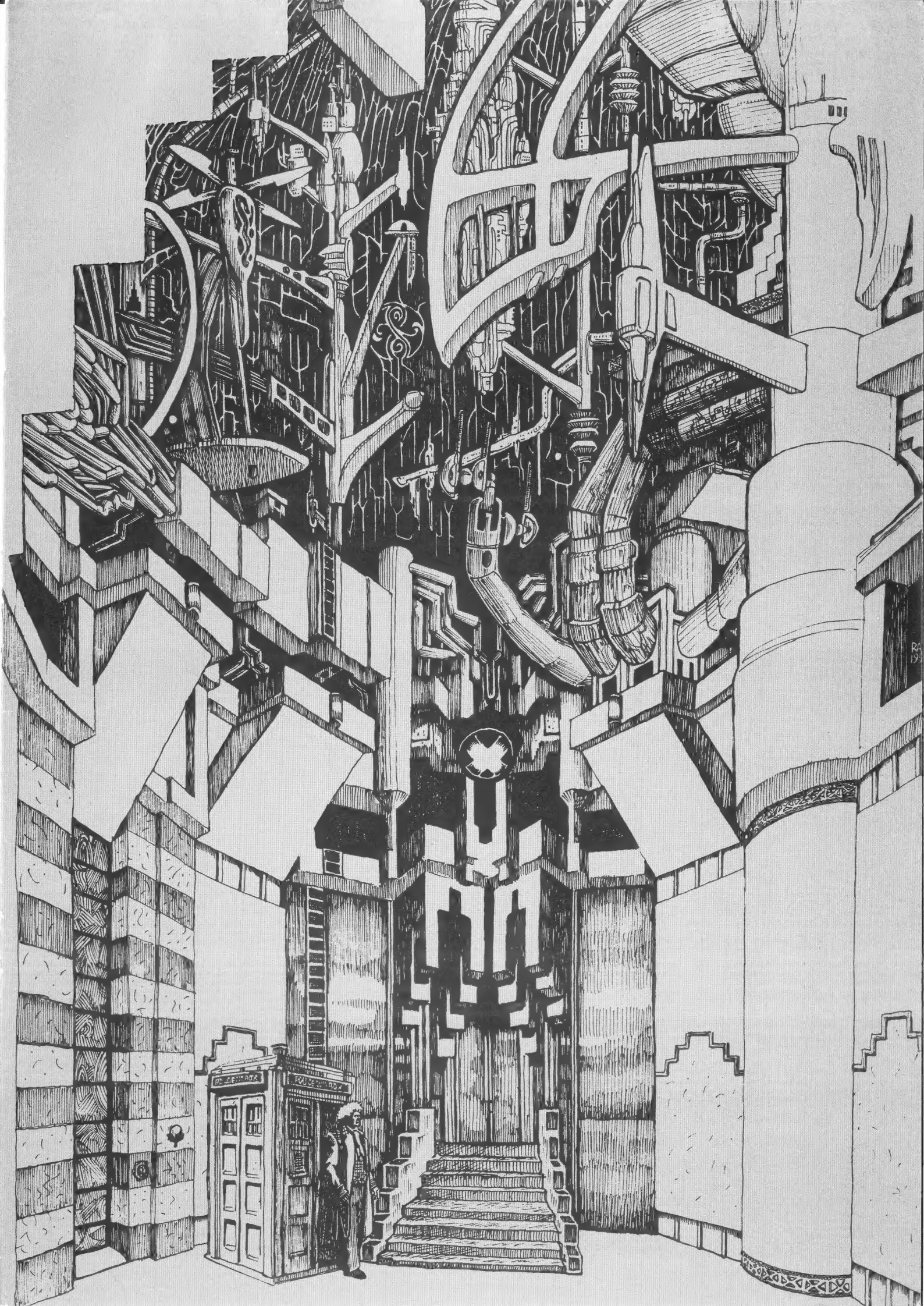
Damn them. He'd risk it all. Perhaps he'd still survive, in some alternate form.

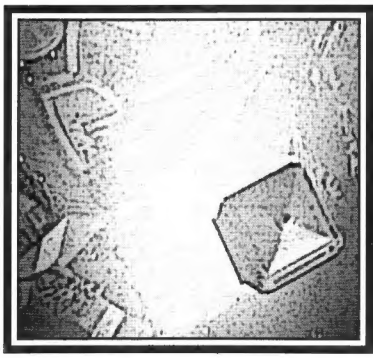
"One final condition."

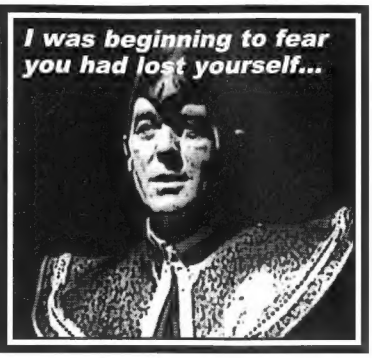
"Yes, *Valeyard*?"

"Get this place repaired."

This was a drama that deserved a grand setting







ORIGINS

1985 and 1986 were a dark time for **Doctor Who**. First, Michael Grade struck the series a serious blow by halting production on that year's crop of stories. Four months later, despite a campaign by the press, fans and general public alike, the corporation cut the new season back to fourteen 25-minute episodes.

These two events forced producer John Nathan-Turner and script-editor Eric Saward into a radical rethink of the show's future. At first the two men had accepted assurances that the hiatus was not down to any failings on their part, save perhaps for remarks about excessive violence. It was merely a pragmatic measure to save the BBC some money that year.

Relieved they were not being sacked, Eric Saward continued working on the season that had been in planning stages when the axe fell, re-jigging the stories into the old 25-minute format. Meanwhile John Nathan-Turner took off for Singapore to scout out locations and accommodation for the intended six-part Auton story. He did not learn of the fourteen-part decision until his return.

This was if anything the greater of the two blows inflicted on the show. The BBC's sixth floor executive's clearly doubted **Doctor Who**'s ability to pull in viewers. Time, as well as financial resources, was being plucked away, and the implication was suddenly clear – the series was indeed on trial for its very life.

What really hurt as far as Eric Saward was concerned was that nobody had the courtesy to tell the **Doctor Who** office team why they deserved such treatment. Was it the gore and violence of Season 22? Was it desperate BBC cost cutting? Was it departmental politics with **Doctor Who** caught in the middle? No one ever said. The uncertainty was to increase the discontent Saward had felt for some time, with dramatic consequences.

"Being cut to fourteen episodes was a major criticism. They obviously decided to claw our money away for other productions by taking away half our episodes. It was a major kick in the groin. If they'd come down and been absolutely outraged by what we'd done then I could have understood that, but no-one did..."

Eric Saward, *DWB 58*, August 1988

For Producer and Script-Editor alike the position was clear. They had to make a powerful impact on the show's return in 1986.

As June dragged into July Nathan-Turner and Saward analysed their position. A script from Pip and Jane Baker, entitled *Gallifray* (sic) and reportedly dealing with the destruction of the Do Doctor's homeworld, had been commissioned weeks after the cancellation, but came to nothing. Despite some promising scripts on the shelf from Graham Williams, Wally K Daly and Philip Martin, they were all fundamentally disparate **Doctor Who** serials that said simply, "business as usual". And how did you divide fourteen episodes into a balanced season? Two four-parters and a six episode serial would only give three 'opening nights', and Robert Holmes' six-part Auton saga – the only one they had – was no longer financially viable, even allowing for the cheap rates Nathan-Turner had negotiated with the Singapore authorities. Such an expensive outing could be financed by small savings on twenty other episodes, but would mean fatal cost-cutting to a mere eight. Similarly, more than four 'opening nights' was unfeasible due to the belt-tightened budgets.

It was a sorry state of affairs such that, by the end of June, the only givens were that the Doctor would still be played by Colin Baker, and his companion by Nicola Bryant. Both had had their contracts renewed before Nathan-Turner jetted off to the Far East.

There was one ray of hope. Ever since working on THE CAVES OF ANDROZANI Eric Saward had forged a strong friendship with writer Robert Holmes. Indeed it would be fair to say Saward idolised the veteran writer, both for the quality of his writing and script-editing talents, and for his almost instinctive understanding of what made a good **Doctor Who**. On numerous occasions during the hiatus Saward would ring up Holmes and arrange informal lunchtime meetings to kick around ideas for the show's comeback.

It was during one of these sessions that the notion of reflecting **Doctor Who**'s real life trial by the BBC with a trial of the Doctor by the Time Lords was born. There were strong commercial arguments too. Ever since the days of **Perry Mason** court-room dramas had proven themselves big audience pullers, and they were still staple ingredients of successful American super-soaps.

"We then had to decide what we were going to do with fourteen episodes, and the general conclusion was – which I came up with and which I now regret – the trial sequence. We were on trial ourselves, so why not reflect it in the programme? As I said, when you're not told what you're doing wrong it's very difficult to think where you've gone wrong. It was implied but never explained."

Eric Saward, *DWB 58*, August 1988

But the Doctor had been tried by his peers before – at least three times since 1969 – so what angle could be used to give such a scenario a different approach? The answer, attributed to Robert Holmes, was an approach drawn from Charles Dickens' *A Christmas Carol*. An opening episode setting the scene, followed by three serials depicting incidents from the Doctor's past, present and future, and then a final episode to wrap it all up.

Holmes suggested two writers known personally to him, novelist Jack Trevor Story and playwright David Halliwell, while Eric Saward proposed Philip Martin whose work he also admired. With the backing of Nathan-Turner Saward, Holmes embarked on a treatment for the trial's framing story.

IN-VISION

The Trial of a Time Lord: The Mysterious Planet

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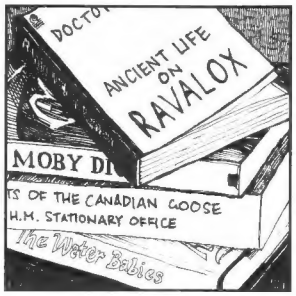
The Time Lords want to put the Doctor on trial and curb his meddlesome ways. To guarantee impartiality the Keeper of the Matrix is asked to find two senior Time Lords, from Gallifrey's own future, who may never have heard of the Doctor. They will be brought back through time and briefed on their respective roles as arbitrator and prosecutor. But sinister forces in the future, knowing this trial will take place, replace the Keeper with one of their own representatives and have him reprogram the Matrix. Thus corrupted, the Matrix chooses candidates from the future, one of them a being that has a personal score to settle with the Doctor.



SCRIPT

Eric Saward completed character studies of the trial's central figures, the judge and prosecutor, on 5 July 1985 before he and Nathan-Turner convened a meeting with their invited writers on 9 July 1985 at Union House. At that meeting it became obvious that a whole episode introducing the trial was un-necessary. On the strength of this argument Robert Holmes was offered the task of setting up the trial and handling story one – the segment set in the Doctor's past.

The revised episode split would have Philip Martin penning a four-parter. That would be followed by a pair of two-parters by Halliwell and Story that would have to use the same group of sets, supplying two opening nights for the cost of one. Finally Robert Holmes would step back in and handle the closing two-part production. At the time of their 9 July meeting the four writers were also given an insight into the proposed fate of Peri, and some details about her replacement…

Being appointed to handle story one gave Holmes an opportunity to structure the underlying mystery as to why the Time Lords want the Doctor out of the way in the first place. Strange though it might seem, neither Saward, Nathan-Turner nor any of the writers originally assembled really knew how the trial saga was going to end. The bare bones had been agreed – that it was a plot by one or more rogue Time Lords operating from the future – but beyond that matters were vague, even in Saward's mind. By allowing the four writers a high level of artistic imagination, Saward seems to have been gambling that one or more of them would spark off an idea that would make for an epic finale.

The Doctor is not very popular on his home planet of Gallifrey. Over the years, his independence of mind has made him enemies who would like to see him dead.

So when the Doctor is summoned home to stand trial for crimes that could cost him his life, it is decided, by the High Council, that a judge and a prosecuting council must be found who are seen to be both above suspicion and free of prejudice concerning the Doctor.

After close consultation with the KEEPER OF THE MATRIX, the High Council decide to find suitable candidates from the future.

To avoid any form of prejudicial selection, the Matrix itself is ordered to draw up a list of qualified candidates. To make the selection even more random, the Matrix gives each candidate a code number, and it is from this list that the High Council chose their INQUISITOR (Judge) and VALEYARD (Prosecuting Counsel). This way only the Matrix knows the identity of the candidates concerned.

The INQUISITOR is female, middle fifties and very learned. She is also a friendly, agreeable soul with a strong sense of humour. (Although it is tempting to parody contemporary judges, I think it would be more interesting and more fun to play against the accepted stereotype.

The VALEYARD, on the other hand, is far less agreeable. He is tall and lean with strong angular features, giving him the manner and appearance of a powerful, predatory bird, whose talons are a sharpness of mind and a verbal dexterity capable of dismembering the strongest and most considered arguments.

As the trial continues, evidence comes to light suggesting that the Matrix has been tampered with and that the list of jurists it produced was far from unprejudiced.

But who has manipulated the Matrix? And who of the two jurists is involved in the deception?

The Doctor has to find out, while at the same time fighting for his own existence.

First reproduced in *The Sixth Doctor Handbook*

"Holmes' first draft started with the two sparring across a darkened chamber, the Doctor being totally unaware that there were other Time Lords in the room."

There was one more parameter that Holmes was asked to work into his material. During the Spring Nathan-Turner had been granted a brief audience with Michael Grade to find out what the wanted of the show. By all accounts the meeting was very brief. The only pointers given were to cut out the gore and violence witnessed in Season 22, and to replace it with wit, humour and a greater sense of fun. To all intents and purposes this was the same mandate Holmes and Graham Williams had received when Philip Hinchcliffe left the series in 1976.

The formal letter commissioning Robert Holmes went out on 2 September 1985 (though some sources list a later date). Early documentation lists working titles of *Wasteland* and *The Robots of Ravalox*, but by the time early script drafts were available Holmes had changed it to THE MYSTERIOUS PLANET, which was how it would remain until John Nathan-Turner's decision to group the entire series under one banner, THE TRIAL OF A TIME LORD.

Just as he had done when asked to introduce a previous umbrella season with THE RIBOS OPERATION, Holmes devised a tale of two outworlders coming to a supposedly backward planet to pull off a scam connected to a closely guarded valuable.

Holmes' trademark double act in this serial were the two alien infiltrators, Sabalom Glitz and his burly sidekick, Dibber. In outline the two were based solidly on the anti-heroes of ITV's hit series **Minder**, Arthur Daley and Terry McCann. Dibber was the younger, slightly simple henchman to the more urbane and verbally dextrous con-man Glitz, described as ageing and portly.

In developing the crucial courtroom scenes, Holmes' initial version of the Doctor's first meeting with the Valeyard was initially far more convivial than the version finally recorded. Indeed, throughout the first episode, the Doctor remained ignorant that he was in a court of law. Holmes first draft started with the two sparring across a darkened chamber, the Doctor being totally unaware

that there were other Time Lords present.

DOCTOR: Have you seen what it's like outside?

VALEYARD: Indeed... It is very unpleasant.

DOCTOR: Unpleasant? It's terrible! It's the absolute pits, as Peri would say.

VALEYARD: (A LITTLE SMARMY) "Pits". Such a picturesque word. And so apt.

The Doctor is then shown the opening sequence of the 'story.' Like him, the audience has still seen only the Valeyard and does not know there is anyone else watching:

VALEYARD: I wanted to show you something, Doctor. Look at the screen.

(A PICTURE BEGINS TO FORM ON ONE OF THE HUGE WALLS)

DOCTOR: Oh, no! You haven't dragged me all this way to watch a home movie!

SCRIPT-EDITING

Professional as ever, Robert Holmes delivered the first version of his scripts around November 1985. Saward made minor tweaks but nothing significant. With a Director joining date set for the beginning of February 1986 Eric Saward, as per standing procedures, sent copies of Holmes' material, plus the first three instalments of Philip Martin's MINDWARP, up to the Head of Series and Serials, expecting them to receive the standard seal of approval.

But instead of the usual rubber-stamped permission to go-ahead, Powell sent back several pages of intense criticism, all of it directed at THE MYSTERIOUS PLANET (he was actually pleased by what he read of MINDWARP). Ironically, considering Grade's original briefing, the main target of Powell's vitriol was the level of humour in the story, which he considered to be "very lightweight and silly".

Powell's response hurt Holmes and Saward equally. This was the first time Holmes' writing had ever been criticised by a member of senior management, while Saward felt the response was unjustified when the sixth floor had specifically demanded the substitution of humour in place of horror.

The eventual rewrites may have been less than originally demanded but the effort meant there was nothing ready by the time the Director came onto the project.

During the timing run-throughs Nick Mallett opted to remove what would have been a first for the programme: an opening TARDIS scene set inside the Doctor's own bedroom…

"When Jonathan Powell, my Head of Department, read the rehearsal script, he wasn't at all impressed, and was particularly critical of the characters Glitz and Dibber – which I thought were great, typically Holmesian characters. In fact, Powell requested that the script be re-written. Saward was extremely angry at this criticism of the script, possibly because he was so friendly with Bob Holmes, but thanks to some persuasive conversations with Nicholas [Mallett] and myself, Jonathan agreed to some very minor changes only, and everyone calmed down."

John Nathan-Turner, *DWM 245*, November 1996

LIKE THE REST OF THE TARDIS IT HAS THE USUAL ROUNDELS COVERING THE WALLS. UNLIKE THE REST OF THE TIME MACHINE IT IS IN TOTAL CHAOS. IN ONE CORNER THERE IS AN UNMADE, SINGLE BED. ON A MASSIVE BOOKCASE THERE IS A SELECTION OF BOOKS: WAX TABLETS, GREEK SCROLLS, ANCIENT, FINE LEATHER BOUND VOLUMES,. MODERN HARD AND PAPERBACKS, ETC. LIKE THE REST OF THE ROOM THERE IS NO ORDER TO THEIR ARRANGEMENT. IN ONE CORNER THERE IS A WORKBENCH COVERED IN TOOLS AND FUTURISTIC ENGINEERING "WORK IN PROGRESS". IN ANOTHER THERE IS A FLASHING BELECHER BEACON; A SET OF BRITISH TRAFFIC LIGHTS (CIRCA 1935); A COLLECTION OF LAMPS USED TO INDICATE "ROADWORKS IN PROGRESS" (THE OLD-FASHIONED RED PARAFFIN TYPE, NOT THE MODERN YELLOW FLASHERS); AND A LONDON TRANSPORT BUS STOP.

ALSO SPREAD AROUND THE ROOM IS A COLLECTION OF "ANTIQUE OBJECTS GATHERED FROM DIFFERENT PERIODS OF EARTH'S HISTORY, WHICH REFLECTS THE DOCTOR'S INTEREST AND NUMBER OF VISITS TO THAT PARTICULAR PLANET.

THIS IS MIXED IN WITH A MASS OF OBJECTS GATHERED FROM HIS OTHER VARIOUS ALIEN ADVENTURES.

RESPLENDENT AGAINST ONE WALL IS A HUGE, BEAUTIFUL ROLL-TOP DESK. SOMEWHERE ELSE IS A SELECTION OF WEIGHTS AND OTHER BODYBUILDING EQUIPMENT COVERED IN DUST (AND FOR THE FUN OF IT) COBWEBS. AGAINST ANOTHER WALL IS A MASSIVE, AMERICAN REFRIDGERATOR, THE SORT YOU CAN STORE SEVERAL OXEN IN. ROUND THE FLOOR IS AN ELABORATE TRAIN SET IN PERFECT WORKING ORDER.

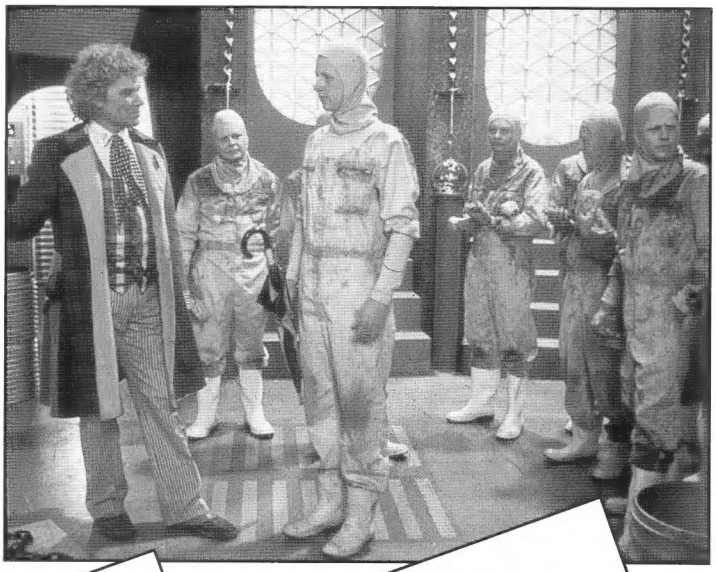
THE CAMERA COMES TO REST ON THE DOCTOR, WHO IS LYING ON THE FLOOR HOLDING A FEATHER DUSTER. HE IS HAVING GREAT FUN WITH THE TRAIN, BUT AS FAR AS WE CAN SEE, THE FEATHER DUSTER HAS BEEN LITTLE SERVICE. PERI WHO IS ATTEMPTING TO SORT THROUGH A LARGE BOX OF "ALIEN" OBJECTS, TURNS AND SCOWLS AT THE TIME LORD.

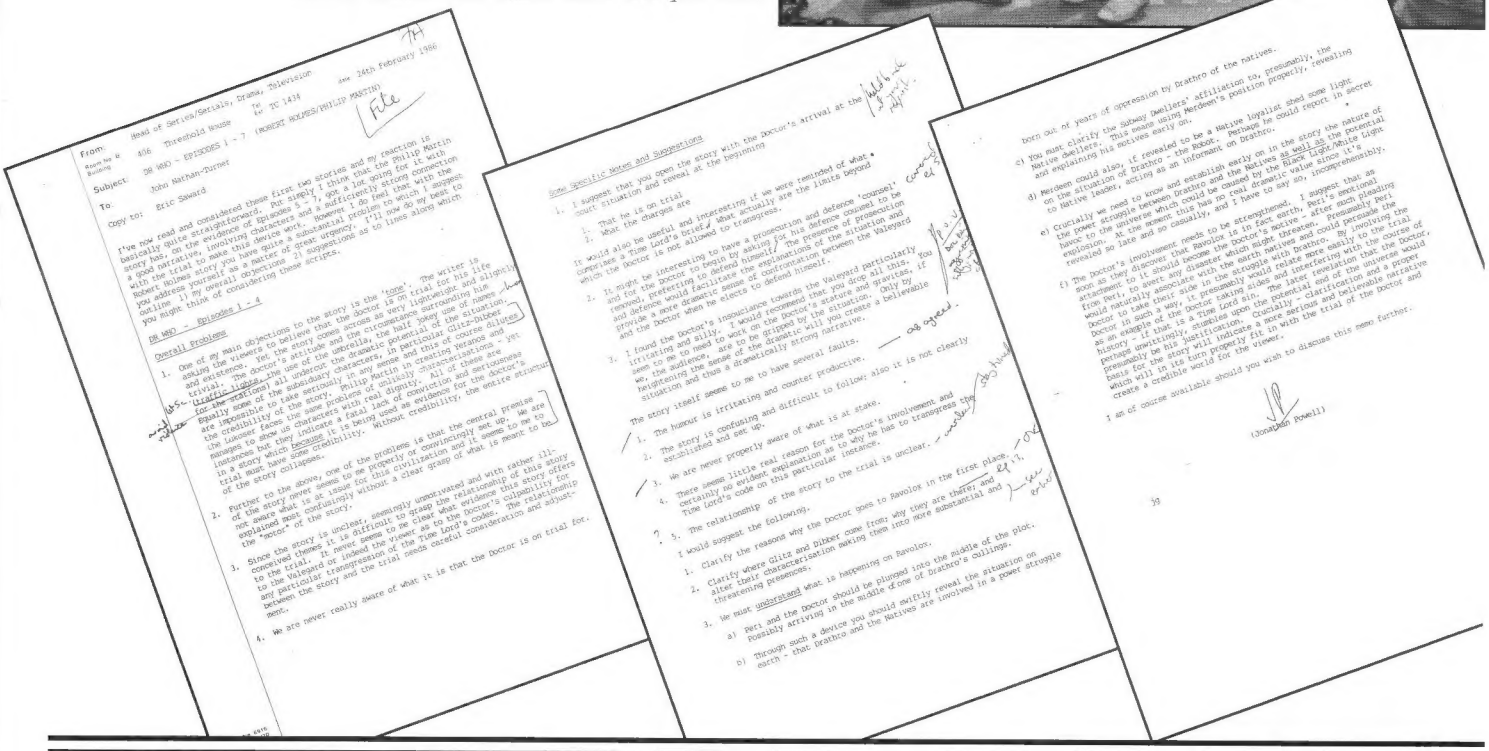
There followed a scene in which Peri berates the Doctor for his untidiness and there are various jokes built round the paraphernalia in the Doctor's room. For example:

DOCTOR: (STUNNED) Junk! These objects are history! Mementoes of my existence.

PERI: Oh really. (INDICATES THE ROAD REPAIR LAMPS) And since when did you ever work on the roads... ? (POINTS AT THE BUS STOP) Drive a bus? (CASTS A HAND IN THE DIRECTION OF THE GYM EQUIPMENT) Take exercise?

DOCTOR: (HURT) There is a cruel streak in you, Perpugilliam Brown.





Joan Sims

For a generation of filmgoers, Joan Sims' name is synonymous with the Carry On series, where she played Sid James' long-suffering girlfriend or wife in more than a dozen films. But even during the series' heyday, Sims was taking on other roles which varied from broad comedies to serious drama.

Born Irene Joan Sims on the 9th May 1930 in Laindon, Essex, Sims trained at RADA after winning a scholarship. She made her film debut the 1952 thriller *Colonel March Investigates*, going on to rack up appearances as varied as the Fairy Queen in the anti-TV satire *Meet Mr Lucifer*, Miss Dawn in *The Belles of St Trinians* and Richard Gordon's *Doctors...*

A role in a similar naval comedy, *Carry on Admiral*, in 1958 signposted the way of things to come, and Sims joined the Carry On team in their second movie, *Carry on Constable*, in 1960, remaining with the series until its last gasp, *Carry On Emmanuelle*, in 1978. Alongside this, she played comedy roles in series such as Sykes, the **Stanley Baxter Show**, and as Alf Garnett's perpetually drunken mother-in-law in **Till Death Us Do Part**, a characterisation she later revived as Del Boy's Auntie Reen in **Only Fools and Horses**. In one bravura performance she took on half the roles in **The Cobblers of Umbridge**, a parody of **The Archers.**

However, she continued to play serious roles as well, including a chilling murderess in ITV's **Ladykillers**, a role in the Victorian melodrama **East Lynne**, lighter roles in stage comedies including *Hay Fever*. Her part as the 'Futuristic Rambo' Katryca followed in this vein. Since 1986, Joan Sims has continued to specialise in comedies including **On the Up** and **Farrington of the FO**, while taking on serious roles in **Martin Chuzzlewitz**, and more bizarrely, the video for Morrissey's 1989 single *Ouija Board, Ouija Board*.

What's a Carry On? (Compilation) 1998
Spark (Fourth Cousin Kimberley) A1 Aunt Hattie
Hetty Wainthropp Investigates (Adele McCarthy)B5 Rose by Any Other Name
The Goodies (Matron) C6 Way Outward Bound
The Goodies B8 Wicked Waltzing
The Canterville Ghost (Mrs. Umney)TVM 1996
My Good Friend (Miss Byron) 1995-96
Martin Chuzzlewitz (Betsy Prig) 1995
As Time Goes By (Madge Hardcastle) 1993- 97
Cluedo (Mrs White) Christmas Special 1996
On the Up (Mrs. Wembley) 1990-92
Simon and the Witch (Aunty) 1987
Farrington of the F.O. (Annie Begley)1987
Deceptions (Mrs. Thirkell) TVM 1985
Only Fools and Horses (Auntie Reen) The Frog's Legacy
Victoria Wood (Susan) Val da Ree
Tonight at 8.30 1989
Furned Oak
Living Life Lately Pilot
As Time Goes By 1993-98
Smokescreen 1994
And There's More 1983-88
Hay Fever
Ladykillers 1980-81
In Loving Memory 1979-86
Virginia Fly is Drowning
Crown Court 1972-84
Poor Little Rich Girls
Cockles 1984
The Cobblers of Umbridge (Lilian Beverly/Carol/Begorrah/Norah Pepper/ Voice of Doris) 1983
Tickle on the Turn
Tender Loving Care
The Boys from the Bush (Grace)1990-91
Waters of the Moon (Mrs. Ashworth) TVM 1983
Miss Marple (Miss Murgatroyd) A Murder Is Announced
Worzel Gummidge (Mrs. Bloomsbury Barton) Semi-regular
Dick Turpin (Countess) The Godmother
Born and Bred *Two series*
Carry On Emmannuelle (Mrs. Dangle) 1978
Carry On England (Private Flookes Sharpe) 1976
One of Our Dinosaurs Is Missing (Emily) 1976
Love Among the Ruins (Fanny Pratt) TV 1975
Carry On Laughing! (Various) 1975
The Howerd Confessions 1978
East Lynne
Lord Tramp 1977
Carry On Behind (Daphne Barnes) 1975
Carry On Dick (Madame Desiree) 1974
Carry On Christmas (Various) 1973
Carry On Girls (Connie Philpotts) 1973
Seven of One (Daily Woman) One Man's Meat
The Dick Emery Show Seasons One to Two
The Two Ronnies 1972-88
Don't Just Lie There, Say Something (Birdie)
Not Now Darling (Miss Tipdale) 1973
Sykes (Madge from the cake shop) Semi-regular
The Alf Garnett Saga (Gran) 1972
Carry On Abroad (Cora Flange) 1972
Vegetable Christmas
The Stanley Baxter Show Season one
Carry On Christmas: Carry On Stuffing 1972
Carry On Matron (Mrs. Tidey) 1972
A Christmas Carol (Voice of Mrs. Crachit) 1972
Six Dates with Barker (Kitty Harriman) The Odd Job
Carry On at Your Convenience (Chloe) 1971
Carry On Henry (Marie of Normandy) 1971
The Magnificent Seven Deadly Sins (Traffic Warden) 1971
Carry On Loving (Esme Crowfoot) 1971
Carry On Up the Jungle (Lady Evelyn) 1970
The Kenneth Williams Show 1970
Doctor in Trouble (Russian Captain) 1970
Carry On Again, Doctor (Ellen Moore) 1969
Carry On Camping (Joan Fussey) 1969
Carry on Doctor (Chloe Gibson) 1968
Carry On Up the Khyber (Lady Joan Ruff-Diamond) 1968
Sam and Janet (Janet Marshall) First season
Don't Lose Your Head (Desiree Dubarry) 1967
Follow That Camel (Zig Zig) 1967
Before the Fringe 1967
Doctor in Clover (Matron) 1966
Comedy Playhouse (Isabel Conway) Seven Year Hitch
Till Death Us Do Part (Gran) 1964-75
Carry On Screaming! (Emily Bung) 1966
The Iron Maiden 1962
No, My Darling Daughter 1961
San Ferry Ann (Mum) 1966
The Big Job (Mrs Gamely) 1965
Carry On Cowboy (Belle Armitage) 1965
Carry On Cleo (Calpurnia) 1964
Nurse on Wheels (Deborah Walcott) 1963
Dial RIX (Shirley Rix) Nose to Wheel
Dial RIX (Rita) Come Prancing
A Pair of Briefs 1962
Twice Round the Daffodils (Harriet) 1962
Carry On Regardless (Lily Duveen) 1961
His and Hers (Hortense) 1961
Mr. Topaze (Colette) 1961
Life in Emergency Ward 10 1959
No My Darling Daughter (Second Typist) 1961
Doctor in Love (Dawn) 1960
Our House (Daisy Burke) 1960-61
Carry On Constable (WPC Passworthy)1960
Watch Your Stern (Ann Foster) 1960
Please Turn Over 1959
Passport to Shame 1959
The Captain's Table (Maude Pritchett) 1959
Carry On Teacher (Sarah Allcock) 1959
Please Turn Over (Beryl) 1959
Upstairs and Downstairs (Blodwen) 1959
Carry On Nurse (Nurse Stella Dawson)1958
Room 43 (Marian, the dispatcher) 1958
Carry On Admiral (Mary) 1957
No Time for Tears 1957
Davy (Tea lady) 1957
Just My Luck (Phoebe) 1957
The Naked Truth (Ethel Ransom) 1957
The Silken Affair (Lady Barber) 1957
Dry Rot (Beth) 1956
Here and Now 1956
Keep It Clean (Vi Tarbottom) 1956
Stars in Your Eyes (Walter's Secretary) 1956
As Long as They're Happy (Linda) 1955
Doctor at Sea (Wendy) 1955
Lost (Ice Cream Girl) 1955
The Belles of St. Trinian's (Miss Dawn) 1954
What every Woman Wants 1954
The Young Lovers
Doctor in the House (Rigor Mortis) 1954
The Sea Shall Not Have Them (Hilda) 1954
To Dorothy a Son (Phone Caller) 1954
Meet Mr. Lucifer (Fairy Queen) 1953
The Square Ring (Bunty) 1953
Trouble in Store (Edna) 1953
Will Any Gentleman? (Beryl) 1953
Colonel March Investigates (Marjorie) 1952

After some more banter along these lines, they discuss why the Doctor wants to go to Ravalox, but a klaxon announces their arrival before he can explain. A second trial room scene then had Doctor/Valeyard bantering, again apparently alone:

DOCTOR: Do the taxpayers of Gallifrey know how you waste their money?
VALEYARD: They will rejoice when they learn you have returned safely to the fold.
DOCTOR: Oh, I see. It's another session of curing the naughty Doctor of his restless, itinerant ways. Well, you're wasting your time...

Only at the very end of the episode, as the onscreen Doctor is fending off the stoning with his umbrella, does the Valeyard reveal that he is not alone, and why the Doctor is on the station:

DOCTOR: I always do the unexpected. It takes people by surprise.
VALEYARD: Then perhaps this may take you by surprise.
(THE ROOM FLOODS WITH LIGHT. THE DOCTOR FINDS HE IS IN A VAST COURTROOM WATCHED BY SERRIED RANKS OF SPECTATORS. HE STARES ABOUT IN SHOCK. THE INQUISITOR, A HANDSOME WOMAN IN A BLUE ROBE, SITS ABOVE HIM ON A DAIS STARING DOWN STONILY)
DOCTOR: All right, yes. You've surprised me. Now what exactly is happening?
VALEYARD: Would it help you to know that my title is the Valeyard?
DOCTOR: (CONFUSED) You're a prosecutor? Am I - am I on trial? Is that what this is all about?
VALEYARD: Yes, Doctor. So far we have seen only the preliminary evidence. Your trial starts now - (ROARS) and the trial is for your life!
Closing Titles

At start of part two it was clear that the Valeyard had not yet charged the Doctor with anything, and that it would be up to the Inquisitor to determine guilt and punishment. But already the Valeyard was suggesting he would ask for the death penalty: "It will be my unpleasant duty to recommend that all further existences of the accused be terminated."

DIRECTOR & TEAM

The programme's long hiatus meant that many of the directors John Nathan-Turner had lined up for Season 23 were not available twelve months down the line – including Sarah Hellings, Graeme Harper, Matthew Robinson and Fiona Cumming. But by the time the producer was ready to pick a helmsman for The Mysterious Planet, a new crop of young talent was straining at the leash.

Among them was one-time dancer turned director, Nick Mallett. Fired by a burning ambition to work in the media Mallett had joined the BBC as a radio studio manager some time in the mid-Seventies. A move to television saw him promoted to Assistant Floor Manager and then to Production Manager before being assigned to the Special Features Unit.

That later prompted a secondment to the WNET arts network in New York, but almost his first job on joining the department was an attachment to a unit shooting a major BBC docu-drama, **Oppenheimer**, the story of the physicist who built the first atomic bombs. Back in England Mallett won a place on the BBC's coveted Director's course, after which he was appointed Second Unit Director on a major drama called **Late Starter**. In the early Eighties Nick Mallett went freelance, making training videos for John Cleese's company, Video Arts, and episodes of the BBC2 legal drama **Black Silk.** Perhaps because of this courtroom record, John Nathan-Turner contacted him while he was directing segments of ITV's puppet lampoon series **Spitting Image** and asked if he would consider working on **Doctor Who.**

Supporting Mallett was a design team with a fair degree of experience on the show. Set Designer John Anderson was still an assistant when he undertook his first serial, Arc of Infinity, in 1982. Working under Marjorie Pratt he spent much of his time scouring prop warehouses looking for suitable dressings to realise her vision of Gallifrey, which was far more sleek and modern than conceptions by previous Designers. Assigned to The Mysterious Planet Anderson would refer to his own portfolio when it came to crafting the interior décor of the Time Lords' space station. His first **Doctor Who** as a Designer had been Resurrection of the Daleks, a story that, ironically, also called upon him to create some grim, post-Victorian London structures in keeping with the Gallifrey of the 1970s.

Seated in the Costume Designer's chair was Ken Trew, a veteran of the series with credentials that stretched back to Jon Pertwee's second encounter with the Autons. There one of his key objectives had been to redefine the whole image of the regular cast. He changed Pertwee's image away from a Inverness-caped Victorian to a dashing figure in colourful velvet smoking jackets. For the UNIT soldiers he fashioned a variation on standard British army attire that was radically different from the streamlined, Velcro-seamed uniforms crafted originally by Bobi Bartlett. And,

Michael Jayston

In casting the Valeyard, the need for a powerful voice was paramount if a character confined for weeks to his prosecution box was to make an impact. In Michael Jayston, the producers were able to cast one of the most powerful and resonant sets of vocal chords in the business. The so-called 'King of the voice-over', Jayston's deep tones have graced thousands of adverts, including Milk Tray and St Ivel Gold.

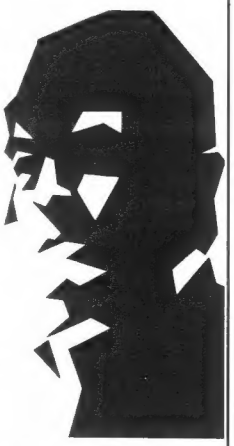
Born Michael James on the 19th October 1936, Jayston turned to acting in his late twenties. After graduating from the Guildhall School of Music and Drama, he quickly won work at the RSC and National, and a lead role in the boardroom drama **The Power Game**, which lead onto to film roles in *A Midsummer Night's Dream*, and as Henry Ireton in *Cromwell* before the 'big break' of the lead in *Nicholas and Alexandra*, where he played Czar Nicholas II opposite Janet Suzman and Tom Baker's Rasputin. Thanks in part ot this, he was later able to claim to have worked with all the previous Doctors when cast as the Valeyard, though he was initially unaware that he was about to join their number. The Valeyard's true identity came as a surprise in the script for episode thirteen.

Along with increasing amounts of voice-over work, Jayston was cast as **Quiller**, the spy without an official existence, in the 1975 espionage series based on Adam Hall's novels. Thanks to this and his role as Peter Guillam in John LeCarre's **Tinker Tailor Soldier Spy**, he was tipped for the role of James Bond in the late 1970s, with some newspapers reporting he'd been cast as 007 when Roger Moore looked set to reject the 'overly serious' script for *For Your Eyes Only* in 1981. Instead, Jayston eventually played Bond in a 1991 Radio 4 production of *You Only Live Twice*. Despite strong production values and a faithful adaptation of Fleming's novel, Jayston regards the production as a failure, feeling that Bond's high octane thrills and spills couldn't work on radio.

Since 1986 Jayston has combined a number of underplayed roles in comedies including **A Bit of a Do** with darker turns as an assassin in **Stay Lucky**, and as Colonel X, the hero of a cult 1970s Tv show, in **Press Gang**'s **UnXpected** - a role which has earned his charatcer a website at http://www.negia.net/~dgoggans/cxs-tory.html (which reveals the Colonel to be the earthly form of the Doctor's alter ego Professor X!)

Married with children, Jayston is often to be found being 'professionally sincere' in the voiceover booths of London, in the company of occasional drinking partner Tom Baker.

20,000 Leagues Under the Sea 1997
Element of Doubt (Kirk) 1996
Highlander III: The Sorcerer (Donovan) 1996
Galton and Simpson's... (Yachtsman) A3 The Radio Ham
Galton and Simpson's... (Damon) A4 Sealed with a Loving Kiss
Outside Edge (Bob) Seasons two-three
Cluedo (Colonel Mustard) 1994
The Casebook of Sherlock Holmes (Earl of Rufton) 1994
Press Gang (John England/Colonel X) D2 UnXpected
The Good Guys (Supt Masters) 1991
Haggard (Sir Joshua) Season one
Casualty (Ian Reynolds) G6 Profit And Loss
The Darling Buds of May (Bristow)
Stay Lucky (Valentine the hitman) A6 Devil Wept In Leeds
CATS Eyes (Miles Bennett) Crack-Up
A Bit of a Do (Neville Badger) 1989-90
Somewhere to Run (Fitzpatrick) TVM 1989
A Guilty Thing Surprised TVM 1988
Shake Hands Forever TVM 1988
Still Crazy Like a Fox TVM 1987
Best Chess Player in the World 1983
Z dalekiego kraju (Narrator) TVM 1981
Tinker, Tailor, Soldier, Spy (Peter Guillam) 1979
Zulu Dawn (Colonel Crealock) 1979
Dominique (Arnold Craven) 1979
She Fell Among Thieves 1978
She Fell Among Thieves TVM 1978
Quiller (Quiller) 1975
King Lear (Edmund) 1975
The Internecine Project (Baker) 1974
The Nelson Affair (Captain Hardy) 1973
Craze (Detective Sgt. Wall) 1973
The Homecoming (Teddy) 1973
Merchant of Venice (Gratiano) 1973
Charles Dickens
Beethoven
The Homecoming 1973
Tales That Witness Madness (Brian) 1973
Follow Me (Charles) 1972
Alice's Adventures in Wonderland (Lewis Carroll) 1972
The Edwardians (Frederick Royce) Mr Rolls and Mr Royce
Mad Jack 1970
The Last Romantic
Callan (Mark Ledder) C7 God Help Your Friends 6/3/1970
UFO (Russ Stone) A24 Sound of Silence
Nicholas and Alexandra (Tsar) 1970
Cromwell (Henry Ireton) 1970
A Midsummer Night's Dream (Demetrius)
The Power Game 1965
Gossip from the Forest



About Face (Michael) Stand By Your Man

Tony Selby

Born in Lambeth, London, on 26th February 1938, Tony Selby trained as a child actor at Italia Conte. After juvenile roles, his distinctive London accent won him many supporting roles in film and TV, especially during the Sixties when a "swinging London" accent became a must-have for Directors keen to be seen as in-touch. Notable appearances during that decade were three notable **Wednesday Plays**, including the ground-breaking *Up the Junction* and its big-screen follow-up *Cathy Come Home*, which brought social deprivation into the public eye for the first time. Film roles inclued *The Greatest Story Ever Told*, *Alfie* and *Witchfinder General*.

A first brush with telefantasy came with the role of Sam Maxted in two seasons of Thames TV's hit children's' series **Ace of Wands** during the Seventies, but he perhaps became best known to the public as hectoring Corporal Percy Marsh in the National Service comedy **Get Some In**, and as Dick Emery's partner in the comedian's final series **Jack of Diamonds**.

For Selby, Glitz was to become an on-going role for the next few years, before he joined the cast of the supernatural sitcom **Mulberry**, and drama series **Love Hurts**. Married for a second time to Gina Sellars, Selby has two children from his first marriage.

My Summer with Des (Barman) 1998
Real Women (Bobby) 1998
Loop (Ted) 1997
The World of Lee Evans: *Meet the Folks* 2/6/95
Love Hurts (Max Taplow) 1992-94
Mulberry (Bert Finch) 1992
The Secret Garden (Sgt. Barney)
The Bill (Vinnie Rogers) Cross Purposes
Hideaway 1987
Casualty (Photographer) D5 Anaconda
In the Secret State
Lovejoy 1985-94
The Inquisitors
CATS Eyes (Jethro Blackstock) Twelve Bar Blues
Present Laughter
The Break
Cockles 1984
The Lady is a Tramp 1983-84
Bergerac (Paul Cooke) The Company You Keep
The 19th Hole 1984
Dick Emery: Jack of Diamonds 1984
Antigone (Soldier) TVM 1984
Play for Today: *A Touch of the Tiny Hacketts Union* 1982
The Changeling
A Tap on the Shoulder
The Devil a Monk Would Be
The Gentle Touch (Harry) Protection
Three Clear Sundays
Silent Song
Another Day, Another Dollar
If You Go Down to the Woods Today (Boozy) 29/4/81
The Gentleman Caller
Minder (Jack) D2 Bury My Half at Waltham Green
Get Some In! (Corporal Marsh) 1975-78
I'm the Girl He Wants to Kill 1974
Moody and Pegg (Sid) 1974-75
Bless This House A Bee In His Bonnet
The Good Life (Sam) A3 The Weaker Sex
The Sweeney (Lyon) A4 Queen's Pawn
New Sing the Lady Out of Bed 12/12/74
The Hard Word
Black and Blue: *Soap Opera in Stockwell* (Mavis) 1973
Cilla's Comedy Six (Jack) Seaview
Comedy Playhouse (Ron Bates) Home from Home
Comedy Playhouse (Bill) Mind Your Own Business
Adolf Hitler - My Part in His Downfall (Bill) 1972
Nobody Ordered Love 1972
Scotland Yard (PC Trent) Property, Dogs & Women
Callan (Lucas) D6 None of Your Business
Villain (Duncan) 1971
Ace of Wands *(Sam Maxted)* Seasons One-Two
Before Winter Comes (Ted) 1969
Shine a Light (Les Robinson) 1970
Department S (Mallin) The Man from 'X'
In Search of Gregory (Taxi Driver) 1969
According to Dora *1968-69*
Nobody Runs Forever 1968
Witchfinder General (Salter) 1968

Poor Cow (Customer in Pub) 1967
The Informer (Cass) 1967
Alfie (uncredited, Lace) 1966
The Wednesday Play: *Silent Song*
Press for Time (Harry Marshall) 1966
The Wednesday Play: *Tomorrow Just You Wait* 1965
The Wednesday Play: *Up the Junction* 1965
City Under the Sea 1965
The Greatest Story Ever Told 1965
Armchair Theatre: *A Night Out* 1960
The Big Fisherman 1959
The Queen's Guards (Kishu) 1961
An Alligator Named Daisy (Boy) 1955
The Lonely Night 1951

Lynda Bellingham

For Lynda Bellingham, the Inquisitor was the latest in a number of attempts to overcome varied forms of typecasting. Born on 31st May 1948, in Montreal, Quebec, she emigrated to the UK as a child, and trained at the Central School of Speech and drama.

Early stage roles included *Noises Off* and *The Norman Conquests*, before her image was defined for the first time with a long-running role as a pleasant but plump nurse in **General Hospital**. Despite a role in **Angels**, her next roles succeeded in shaking off this image, only to replace it with a sex-pot reputation thanks to parts in *Confessions of a Driving Instructor*, *Stand Up Virgin Soldiers* and a memorable nude death-by-overdose in the opening shots of the film *Sweeney!*. Emulating her *Virgin Soldiers* co-star Pamela Stephenson, Bellingham then moved into comedy, as PC Purrfect Purvis in **The Fuzz** and in the comedy short *Waterloo Bridge Handicap* and medical sketch series **The Pink Medicine Show**. Roles in **Blake's 7**, as the mistress of the headless android Muller in **Headhunter**, and the steamy drama **Mackenzie** (alongside many future **Who** guests, including Sheila Ruskin and Anthony Ainley) followed, before she won eternal fame as the 'Oxo Mum' in the long-running advert series, which only ended in 1999. Shortly after the Trial of a Time Lord, her latest image as the reliable wife was confirmed when she took over the role of Helen Herriott in the revival of **All Creatures Great and Small**. Alongside this, Bellingham took the lead in the radio series **Second Thoughts**, later transferring her portrayal of harrassed divorcee Faith Grayshott to TV for a six series run and a spin-off, **Faith in the Future**.

Married for many years to restaurateur Nunzio Peluso, Bellingham has two sons.

Bodyworks (Poppy Fields) 1999
The Scarlet Tunic (Emily Marlowe) 1998
Hey Mr. Producer!: The Musical World of Cameron Mackintosh 1998
Us Begins with You (Maxine) 1998
Faith in the Future (Faith Greyshott) 1995-98
Martin Chuzzlewitz (Mrs. Lupin) 1995
Second Thoughts (Faith Greyshott) 1987-94
Cottage to Let
All Creatures Great and Small (Helen Herriot) 1987-90
Filthy, Rich and Catflap (Ms Tomkins) 1987
Second Opinion
The Gentle Touch (Alice) Finders Keepers
Blake's 7 (Vena) D6 Headhunter
Heavy Metal 1982
Funny Man 1981
Harum Scarum
Mackenzie 1980
Waterloo Bridge Handicap 1978
Don't Forget to Write 1977-79
The Professionals (Betty Hope) D9 Slush Fund
The Pink Medicine Show 1978
The Fuzz (WPC Purfect Purvis) 1977
Stand Up, Virgin Soldiers (Valerie) 1977
Sweeney! (Janice Wyatt) 1977
Hazell (Vanessa) Hazell Gets the Part
Confessions of a Driving Instructor (Mary Truscott) 1976
Angels 1975-83
The Sweeney, (Nancy King) Trojan Bus
Yes Honestly 1975-77
Tell Tarby 1973
General Hospital 1972-79
Z-Cars 1961-78

Tom Chadbon

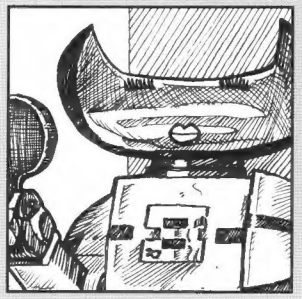
To **Doctor Who** fans, Tom Chadbon will always be Duggan, the good natured but thick-headed detective with a loose punch from the classic City of Death. But his career encompasses a wide variety of notable telefantasy roles, from **Out of the Unknown** through to the forthcoming **Tenth Kingdom**.

Born on 27th February 1946 in Luton, Bedfordshire, Chadbon trained at RADA. His first television role came with the **Out of the Unknown** episode **The Man in My Head**, followed rapidly by Nigel Kneale's classic Christmas ghost story, **The Stone Tape** and the eerie children's tale **The Changes**. During the late 1970s he played Derek Paynton, the fiance and then husband of Nerys Hughes' Sandra in the final season of **The Liver Birds**, while guesting as Del Grant, the vengeful brother of Avon's 'murdered' lover Anna, in **Blake's 7**.

A variety of films and television series have employed his talents both before and after his **Doctor Who** roles, including a semi-regular role as Inspector Hawkins in **The Memoirs of Sherlock Holmes** and an appearance in **Space Precinct**. Married to Jane, he has four children: Dominic, Nicholas, Amelia and Felicity.

The Tenth Kingdom (Auctioneer) 2000
Every Woman Knows a Secret (James)
Mitch 1984
Strangers and Brothers 1984
The Unknown Soldier (Colonel Eelham) 1998
A Life for a Life 1998
Shooting Fish (Mr. Greenaway) 1997
Rebecca (Crawley) TVM 1997
Crown Prosecutor (Lenny Monk) 1995
Sherlock Holmes and the Leading Lady (Zygovich) 1990
A Day in Summer (Rector) 1989
Dance with a Stranger (Findlater) 1985
Love Song (1985) (Ben Walton) 1985
Tess (Cuthbert Clare) 1979
The Liver Birds (Derek Paynton) 1977-78
Shine On Harvey Moon 1982-85
Bulman 1985-87
Paradise Postponed 1986
The Brack Report 1981
The Changes (Michael) 1975
The Last of Linda Cleer 1980
Crossfire 1988
Hard Cases 1988-89
Wish Me Luck 1989-90
Chancer 1990-91
Devices and Desires
Thatcher: The Final Days 1991
The Late Nancy Irving
The Electric Eskimo 1978
A Day in Summer TVM 1989
Juggernaut (Juggernaut's Contact) 1974
The Beast Must Die (Paul Foote) 1974
The Stone Tape (Hargrave) 1972
The Alf Garnett Saga 1972
The Memoirs of Sherlock Holmes (Insp. Hawkins) 4 The Red Circle
The Memoirs of Sherlock Holmes (Insp. Hawkins) 6 The Cardboard Box
Space Precinct (Zeller) A12 The Power
The New Statesman D2 H*A*S*H
The Bill (Jeff Birch) The Last Laugh
Boon (Lainchbury) B3 Day Of The Yokel

Out of the Unknown (Brinson) The Man in My Head
Blake's 7 (Del Grant) B9 Countdown



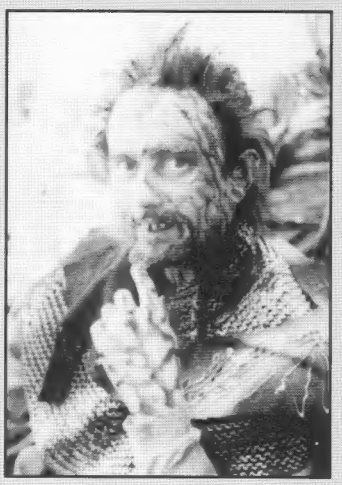
MAKE-UP

Most of Denise Baron's work revolved around hair. Wigs were the biggest single item of expenditure - lots of them, all teased and pulled into styles that looked medieval. The wigs were in all sizes, colours and lengths, the only stipulation being they had to look thick and bushy. Indeed, with so many tribe people to deal with it is probably not co-incidental that so many of the other non-speaking parts were dressed in skullcaps, balaclavas or other forms of headgear. It cut down on the amount of hair work that had to be done prior to each O.B or studio session.

Katryca's wig was a mass of curls dyed a fiery orange. In John Nathan-Turner's memoirs he recounted overhearing Joan Sims remark that she looked like Bonnie Langford's mother!

Tony Selby and Glen Murphy sported their own hair. Both actors had naturally curly hair that was cut and trimmed to give them crisp and neat profiles. Selby's beard was his own but Murphy had to be fitted with a full-set beard matched to the colour of his own hair. To emphasise their futuristic origins Denise Baron added a fashion statement in the form of shaved lines through the beard every inch or so from the jaw up to the top of the side-burns.

Make-up's one other opportunity to shine was only seen briefly in the final cut of this story. The scene where Katryca and Broken Tooth attack and are killed by Drathro was structured to end with a shot of the two characters bleeding from the massive jolts of electricity they have received from the robot. In the studio Denise Baron and her assistants duly covered Joan Sims and David Rodigan with traceries of fake blood and the sequence was recorded, but, concerned about accusations of violence in the series from the sixth floor, John Nathan-Turner insisted the shot be kept brief and recorded in long-shot.



of course, he created the black Nehru-suit image of the Master.

Years later he did the same for Peter Davison's companions in SNAKEDANCE, creating a colourful summer outfit for Nyssa in place of her russet velvet trouser suit, and a white seersucker three-piece for Tegan that replaced her purple airline uniform.

Make-up Designer Denise Baron first cut her teeth on **Doctor Who** as an assistant working on THE RIBOS OPERATION back in 1978. Promoted to Designer status she styled and coloured Colin Baker's unruly locks into a blond perm for his debut performance in THE TWIN DILEMMA, establishing the 'look' of the sixth Doctor.

Mike Kelt was the designer allocated to handle the substantial Visual Effects. He began his **Doctor Who** work by blowing up dummy Dalek props as part of Peter Logan's team on DESTINY OF THE DALEKS in 1979. His first serial as Designer was ENLIGHTENMENT, for which many of the miniature shots were so complicated that they required storyboarding before filming commenced. Although John Brace was the Visual Effects Designer credited for THE FIVE DOCTORS, it was Mike Kelt who undertook the task of creating and building a whole new-look TARDIS console for its debut in that story.

The one real newcomer was composer Dominic Glynn. A freelance musician, Glynn's connection with the series began almost a year earlier when, as a keen student of electronic arrangements, he wrote to John Nathan-Turner complaining about the music in the series. Along with his letter of complaint Glynn enclosed a sample tape featuring some of his own compositions. Interviewed in later years Glynn would confess himself staggered that the Producer chose to respond not only with a commission to write incidental cues for THE MYSTERIOUS PLANET, but also with a commission to re-arrange the title music as well.

Overseeing special sound throughout production of THE TRIAL OF A TIME LORD was the ever-reliable Dick Mills, but Electronic Effects for most of this season were entrusted to another new face, Danny Popkin. With demand for video effects growing rapidly within the BBC, the corporation recognised it has to train or recruit some new people who could take the load from Dave Chapman's shoulders. Popkin was one of those judged capable enough to be let loose on programmes such as **Doctor Who**.

A noteable absence from the crew of this location-heavy tale was a film crew. Faced with his restricted budget for the fourteen episode season, John Nathan-Turner had quickly decided that it was time for **Doctor Who** to abandon location filming in favour of the BBC's increasingly sophisticated OB units.

In casting guest actors for this show a lot of the groundwork was done by John Nathan-Turner. Lynda Bellingham was a close personal friend of the Producer who, for years, had been persuading him to find her a suitable role in the series, in the hopes of balancing her typecasting as 'The Oxo Mum'.

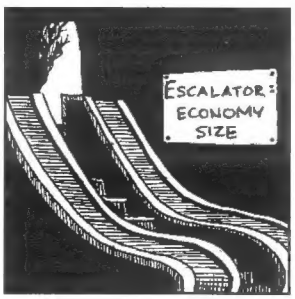
No such worries bedevilled Michael Jayston, who was initially unaware that the Valeyard was actually the Doctor himself.

Nathan-Turner's third casting choice was Tony Selby, as Sabalom Glitz. Ironically, Selby's first meeting with Nathan-Turner was at the Muswell Hill restaurant owned by Lynda Bellingham's then husband. Bellingham had invited the Producer there for an arranged birthday party, partly as a thank you for casting her as The Inquisitor. Present at the party was another of the Nathan-Turner's friends, actress Anita Graham, who just happened to be going out with Tony Selby at the time. It was here that the question of Selby playing Glitz was first discussed.

According to the Producer's memoirs, published in ***Doctor Who Magazine***, Nathan-Turner's first instruction to Selby, on discussing the role, was to put on some weight. Having been on a diet for several months beforehand Selby no longer fitted Robert Holmes' image of a lazy, portly, conniving con-artist.

Nick Mallett did however get to cast Joan Sims as Queen Katryca, alongside Capital Radio's David Rodigan, resident DJ at Lavender Hill's Beaufort Arms, as her enforcer Brokentooth.

SET DESIGN



The sets for this serial divided neatly into three categories, each with a distinct style. First there was the pseudo-Iron Age civilisation of the Tribe of the Free with its hints of medieval feudalism. Then there were all the subterranean sets; far more futuristic in look yet based on a tubular design that travellers on London's underground railway system would recognise instantly. Finally there were the interior chambers of the Time Lord space station, particularly the court which would have to carry over into later serials.

Occasionally fate deals a generous hand to a TV production. Here a bit of good luck came the way during reconnaissance for this serial for Production Assistant, Joy Sinclair, tasked with finding a suitable Iron Age-looking village for the location scenes. Fortunately, a year or more earlier, BBC Scotland had found just such a venue in the Butser Ancient Farm Project in Hampshire. Established in part as a co-operation between the National Trust and the Open University, Butser Hill Farm Project was an attempt to recreate an exact likeness of an Iron Age community, reproducing the environment in which people lived in those days. A documentary had been shot there recently so the files were all easily accessible to Joy Sinclair.

Scouting the location with representatives of the Outside Broadcast unit, Nick Mallet was persuaded that the interior of Katryca's court could be realised on location by lighting the real interior of the main ('keep') house. This would achieve a major saving in studio space terms even though two substantially sized studios were being reserved for the story. Furthermore, as the location looked so perfect, Eric Saward was asked to re-locate several scenes that were originally set inside the keep to exteriors.

A logical split would have been to divide the recording blocks neatly into those sets based underground and those on the surface of Ravalox. But since only one village interior was required now in the studio – the prison hut Mallett vetoed this in favour of a dividing line based on actor availability. Thus both studio recording blocks had more or less the same sets erected, the only significant differences being the Time Lord interiors, which were all left until the end of Block Two, the lock-up hut used only in block one, and the food production centre which featured only on the first day of Block Two.

In the script Holmes envisioned the Food Production chamber as a Chromakey set. "With the use of CSO, we see Peri, Merdeen, Glitz and Dibber moving cautiously along. The impression to be created is that they are inside an enormous blender/grinder. Around them are huge vats of disgusting looking fluids. The Secrets are stored in a 'metal chest'." Instead, it was realised in studio. This was one of the most complex sets in the story. Not only did the scenery sport ceiling sections to show a believable roof, but at one end a motorised turbine blade with a low gearing was set up to rotate the fan as needed. Sections of the wall had to be pre-cut and fitted back in place with tension springs so that they could be blown apart – courtesy of Visual Effects – when Dibber fires his bazooka at the wall in part four.

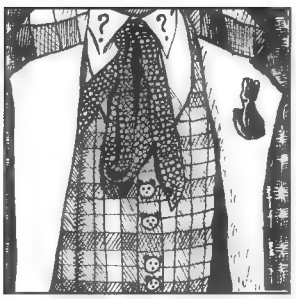
The most visually striking set was a two-storey recreation of Marb(le Arch) Station's central escalator duct. Far shorter than its real life equivalent the escalator extended up to a landing built atop a scaffolding rig. The impression left, although not specified in the script, was that the top of the underground station had been blasted away by the fireball, leaving just rubble in its place.

The subterranean sets all had to have one quality in common; they had to look as though they might have been designed originally by London Transport. That meant curved tunnels. Sheets of corrugated plastic, strung over curved support arches provided these tunnels cheaply, enabling quite a number to be erected. Some featured junction point hubs, others terminated in spiral emergency staircases with matte black walls to enhance a sense of depth. Several of the sections could also be broken apart and moved around into different configurations.

Reportedly John Alexander applied to use corruptions of the Underground's signage. But all of London Transport's signs use a font that is copyright to the organisation, and obtaining permission for its use proved to be cost unjustifiable.

Drathro's domain was very minimalist, again with shadows geared to giving the viewer a false impression of scale. Strategically hung panels of holed aluminium and yet more corrugated plastic panels sustained the 'busy look' to what was, in reality, a fairly simple set with few furnishings. Lighting for much of the background was in the form of rigs of flashing lamps positioned behind slotted panels or opaque plastic sheeting.

The courtroom set was a direct descendant of the architectural style Marjorie Pratt had established with ARC OF INFINITY. It was a split level room featuring a 'dock' on the left for the Doctor, the Prosecuting Counsel's podium on the right, and rows of tiered seats for the Time Lord jurors. Vacuum-formed cladding hid the sections of scaffolding, and right at the back was the all-important blue screen viewer on which the evidence would be presented. Beyond the courtroom was the annexe where the TARDIS first arrived; a similarly decorated chamber with a set of stairs leading up to doors into the main hearing room.



COSTUME

In contrast to many previous seasons, Costume got little of the budget. Visual Effects would be the main beneficiaries instead. That did not leave Ken Trew a vast amount of money to create outfits for nearly forty cast and extras. One thing he did manage was to get Peri into clothes much closer to Nicola Bryant's own taste; slacks and a top surmounted by a yellow jacket with light pin-stripes running through it. A straw boater and a cane were added for the "Back in the Old Routine" Press call photographs on 10 April.

Colin Baker's outfit received a modest facelift, by virtue of a revised waistcoat and jacket more in line with the actor's variable girth since the hiatus. The jacket was exactly the same as Pat Godfrey's original but more capacious, but the waistcoat featured pockets with piped edgings and buttons in the shape of teddy bear heads.

The sixteen Time Lord and Chancellery guard costumes worn by jurors, attendants and the court clerk were all from stock held in the BBC's own wardrobe store. Where fibreglass collars and skullcaps existed they were taken out, dusted down and given a fresh coat of orange, crimson or beige paint. A mould for these distinctive hourglass collars also existed at Visual Effects, so any shortfall in numbers was easily made up.

"Picking up a narrative thread that the Inquisitor came from the future, Ken Trew fashioned a white gown that was noticeably sleeker than her peers."

Lynda Bellingham's costume was totally new. Picking up a narrative thread that the Inquisitor came from the future Ken Trew fashioned a white gown in fake silk that was noticeably sleeker than anything worn by her peers. An orange sash of office, supporting her cloak, encircled her neck indicating, perhaps, the Time Lord chapter to which she belonged… As with other Time Lords she wore a reinforced hessian skullcap but in her case the upper wings of the familiar collar design were fashioned in wire rimmed hessian and sewn onto the back of the skullcap.

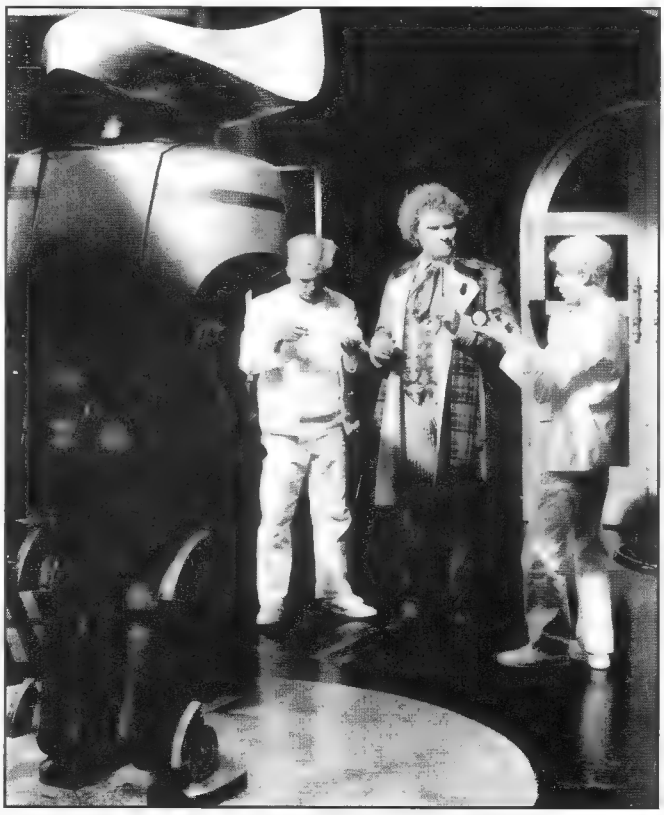
The Valeyard's robe embraced the black and white imagery of the 'old Time Lords' of THE WAR GAMES. The main robe was in black crushed velvet with black and white, fake leather trim around the three layers of flared sleeves. In keeping with the 'old Time Lords' he did not wear an hourglass collar, instead a plain black and white circle of fake leather that ran around his neck and shoulders, and like the Inquisitor this was lacking the Prydonian Seal of Rassilon present on the other collars.

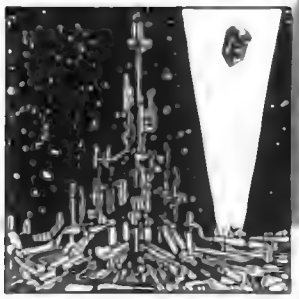
The two off-worlders, Glitz and Dibber, wore a mixture of traditional and futuristic clothes, suggesting a half-hearted attempt to blend in with their surroundings. Their 'space garb' was a colourful patchwork of fabrics styled so as to be completely asymmetrical. In keeping with buccaneer tradition they both wore leather boots, studded leather biker's accessories and an assortment of pouches, pockets and holsters designed to hold weapons.

Queen Katryca's clothes and those of other tribe members were all cut from natural fabrics and sewn with rough stitching. Katryca's white undershirt was offset with an olive green and red wool skirt and a waistcoat that tied together with a criss-cross lacing. Cobalt blue was the predominant colour of her royal sash, gauntlets and hair band.

Due to their numbers all the non-speaking tribe members were issued with stock costumes. So too were the Underground workers and the red guards. The former wore long-sleeved grey shirts underneath yellow overalls with their sleeves turned back. Their grey balaclava helmets were actually theatrical versions of the fireproof helmets worn by naval gunners. In the case of the guards their overalls were red with the addition of yellow belts and braces. The fibreglass helmets they wore were repainted headgear originally designed by the prop-maker Imagineering for **Earthshock** some years earlier. In the best tradition of all transport inspectors, Merdeen wore a black uniform!

Drathro's camp assistants, Tandrell and Humker, wore off-the-peg leisure suits highlighted with yellow tabards and piping.





VISUAL EFFECTS

...saw **Doctor Who** making a conscious effor... the quality and quantity of its visual effects. ...drive for improvement in an area frequent... ...out for ridicule by critics and humorists ... past became a hallmark of the series for the ... Greater sophisti...

...tion of the money coming ... effects.

Mike Kelt and his team benefi... funding, as the script pr... ed them with a challeng... ing list of effects to achieve, starting on page one:

"OPEN ON the skeletal remains ... space fighter."

"The CAMERA CRANES UPWARD and ... see over the top of the wreck, other destroyed and ruined ships hanging or tumbling in space. There is massive electrical disturbance in the area, which dances and leaps between the wrecks. The feeling is that of a massive, grotesque graveyard, made more disturbing by dense patches of cosmic dust."

"Suddenly the CAMERA swoops down through the electrical disturbance. It then enters a thick, almost Victorian fog-like cloud of dust. As the cloud thins, we see the massive outline of a space station. It is like an enormous, baroque cathedral, with dozens of thrusting spires, portcoes and heavy, inter-twined scrollwork covering the hull. And like a church at night, it has an eerie, almost mystical ...

...tive to one another. Reportedly this one sequence, which lasted less than a minute on air, took nearly two weeks to achieve, thanks to the com...

...ed up the ver... ...light to show the ... spiralling down the bea... the TARDIS. Shoot... would be relati... the need to show ... angle of the st... ground to the st... difficult to kee... control rig out o...

As Mike Kelt... *DWB*: "The scrip... even more co... than we actually ... wrecks of space... gratuitously arou... done with co...

...The mo...n-control people said they reckoned it was the most ...ed move that had ever been shot in Britain - if not in the world! ...ms g...t it to work.

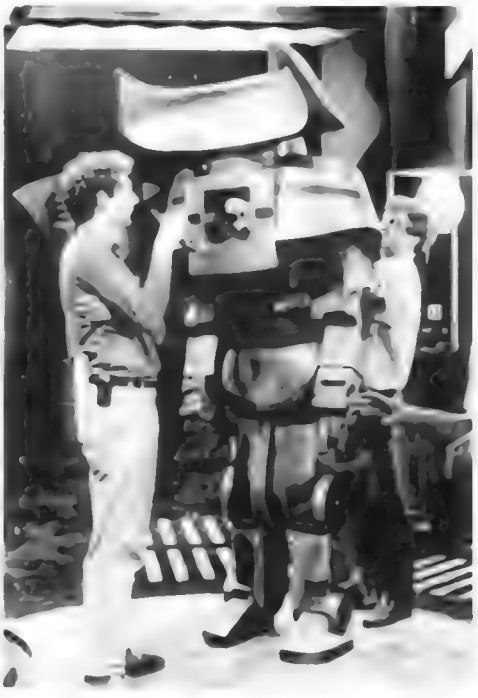
...the B...Who can light a model. I haven't found one yet. I never feel ...sci-fi we...o at the BBC because it is never done properly. The nearest ...ce station for **Doctor Who**, but even that had compromises made to it to ...

...L1 and L3 robots. Ordinarily the Costume Department ... design of Drathro (L3), described only in the script as ...tual consent Ken Trew agreed Visual Effects could take ...ation. Nick Mallett had cast voice artist Roger Brierley to play the role, ...ks was to measure the actor from head to foot. A one-third scale maque... ...around which the shape of Drathro was crafted in clay.

...me and mor... ...lly re-used some of the moulds Effects Designer Jim ...for Marvin the Paranoid Android in the early Eighties TV adaptation of The ...Galaxy. These provided the basic squared-off shapes for Drathro's ...en here the design had to be changed to make the robot look smooth ...corrugated. Cast eventually from dozens of moulds, the rubber or fibre... ...bled and bolted together in the manner of medieval ...fitted to the actor first, then the arms and shoulder ... the s...lling ...ad u...t was slotted in place with a chin strap allowing the ...large ...dis... device if he moved his head. The actor could look out ...ed letter... ...e on the chest-plate, which could also be opened so that ...l be pa...d to the suffering artist.

...ersion of Drathro wa... ...produced using a translucent fibreglass for the robot's ...part four. This ver...n, sprayed black and fitted with a set of high wattage ..., had non... ...inal's joints or metal frames.

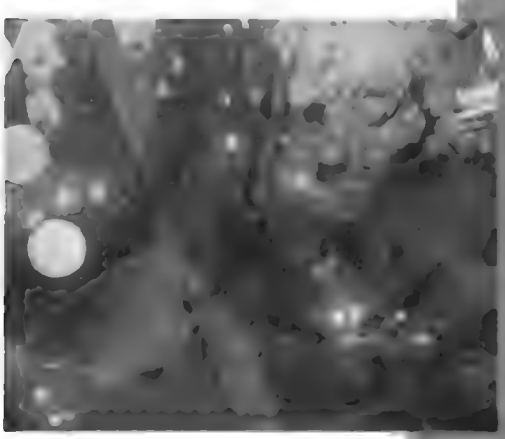
...robot did req... ...someone inside, but the role was a good deal less strenu... ...the robot was a very heavy traction device, powered by a car battery that ...aterpillar treads - rather like a miniature tank. Effects Assistant Mike Ellis oper... ...ed the device via a joystick control. The L1 body section was a framework of ...steel and ...luminium with ...fibreglass ...dy panels clad ...around it, w...ch Ellis entered ...the unit thro...gh a small hatch ...at the bac... Standing up ...inside he ...uld swivel the ...body section... simply by ...swinging his o... body. He ...could also opera... the search ...lamp on top of t... robot and ...to some degree, ...could wor... ...the grappling ...bles which ...fired from the L1's chest ...robot could ...v under its ...d slow and ...ularly on ...before loca... ...Nick ...the robot ...of ply... ...andling ...standard ...losions, ...nicators, ...also had to ...ovide the ...that deluges Balazar in ...four. This was nothing ...an a concoc... ...of dilute mashed ...



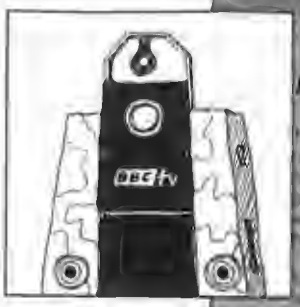
...were built in-house at ...Wrexham Avenue by members of Keith's team, among whom was a second college student, Mike Tucker, who later recalled, in the book *Ace*: "My first job was to build to miniatures of the TARDIS, the existing models having vanished during the programme's eighteen month hiatus. The larger of the two was eventually used in the shot, the smaller not making its debut for several years."

"The space station itself was a monstrosity of a thing. Built in several sections, the final fibreglass miniature was about five feet across and nearly ... feet high.

The model comprised six identical sections. One section was sculpted in polystyrene and a mould taken from it to produce six fibreglass casts which were glued together, decorated with additional detail from commercially available model kits and finally painted. Only one of the tractor beam ports was modified to show the cowling in the open position. All the miniatures were then shipped to an externally contracted facility, Peerless Studios, where the filming was ...



...ugh they have ...ed in one seam...



PRODUCTION DIARY

Friday 4 April 1986
Back to the Old Routine

Monday 7 April 1986
Laying The Ground

Tuesday 8 April 1986
Introductions

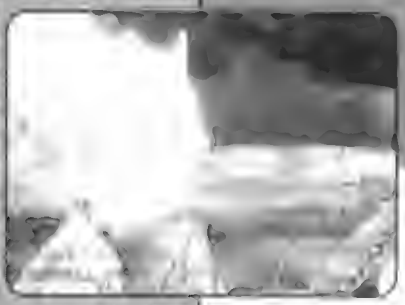
Wednesday 9 April 1986
Out to the Chase

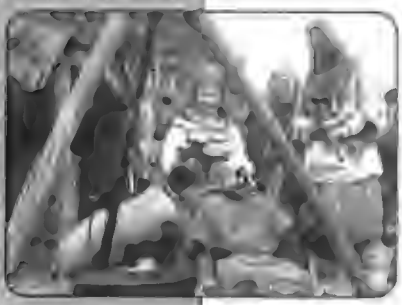
Thursday 10 April 1986

The Stone Age

Friday 11 April 1986

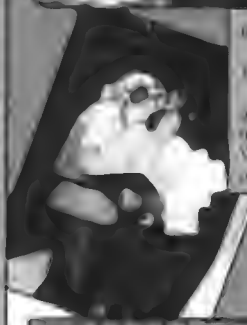
Bright Skies





Monday 14 – Wednesday 23 April 1986

Storm Clouds Gathering



Thursday 24 April 1986

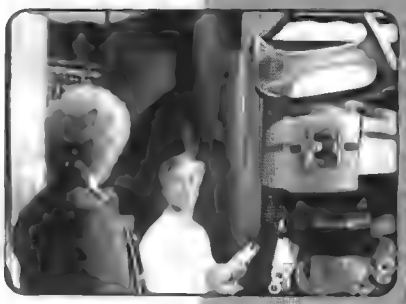
In Studio

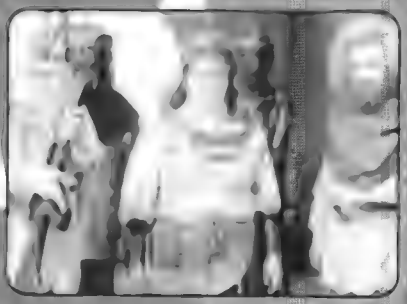
Friday 25 April 1986

No Smoking...

Saturday 10 May 1986

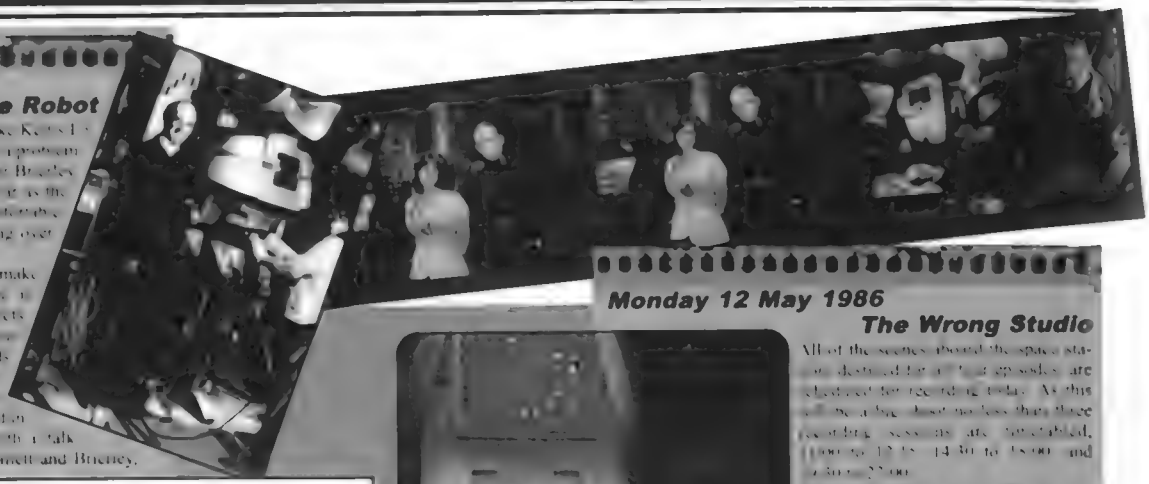
Take Two!





Monday 28 April - Friday 9 May 1986

Acton Hilton



Sunday 11 May 1986

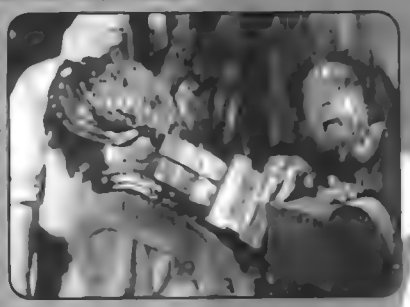
Substitute Robot

Today is Dutbreadth. For the first time Mike Kelt's robot is brought into the studio. But there's a problem. During the second week of rehearsals Roger Brierley informed Nick Mallett that he cannot appear as the robot, claiming the costume is too uncomfortable and heavy to wear without fear of it falling over during takes.

Despite frantic efforts by Mike Kelt to make the costume more comfortable, Brierley is adamant. Instead Mallett agrees Effects Assistant Paul McGuinness, who was instrumental in its construction and understands its behaviour and operate the robot. Brierley tells McGuinness through the movements and actions that were executed during rehearsal. McGuinness is also kitted out with a talk back so he can receive instructions from Mallett and Brierley, who is also operating Dick's eyes.

> "He [Brierley] told me he felt very top-heavy in the costume and he really didn't feel safe. He would have been so preoccupied with just standing upright that it would have spoilt the acting. Mike Kelt tried every way of adapting the costume to make it more comfortable, but he just didn't want to do it"
>
> **Nick Mallett, *DWM 132*, 1988**

Most of the robot's scenes are with the castle defence guards, which were provided by members of the Green Howards regiment based in Catterick. Some of the guards, who are Territorial Army soldiers, would be filling pre-recorded scenes from yesterday and Monday, one over the second series of the castle set. Roger Brierley agrees these can be done in the studio only after successfully passed tests on a Sony U-Matic CSO screen. A number of effects, Dorothy-killing Kaftans and Broken Teeth for Ace, the guards play, the costume scenes straight through up to the moment when Ace and the guard the robot's arm. Ensuring the actors Sophie Aldred, Sylvia and David Rodgers are dressed in the correct costume, make-up, hair and heads. There is no need for any of them to stand still between takes as Mallett has planned a brief cutaway shot to enable the two videos to be recorded seamless. Brierley, Sylvia and Rodgers complete the scene by dropping to the floor dead. The broken glass around the control panel and sparks are being will be added in post-production.

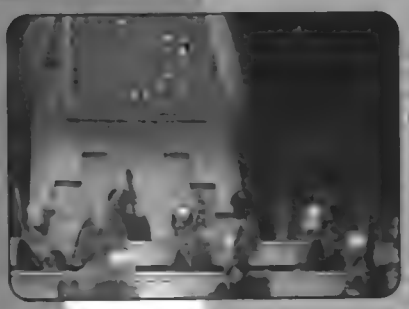


By the end of the day every scene in the castle has been completed. On set the guard costumes and weapons appear to be repeated as the station floor set and two smaller ones – or so everyone thinks...

Monday 12 May 1986

The Wrong Studio

All of the scenes aboard the space station destroyed for the two episodes are scheduled for recording today. At this point we have been told that three recording sessions are scheduled, 10:00 to 12:30, 14:30 to 16:00 and 17:30 to 22:00.



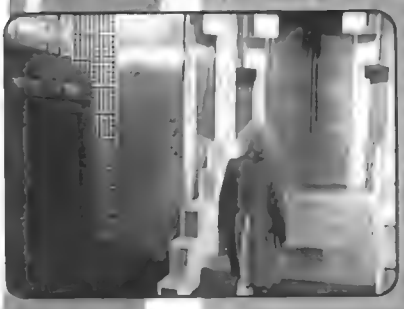
But the corridors horror of the sets were not last night and now in TC3 respectively. Nick Mallett and John Nathan-Turner set on to Mallett's office and find the sets have been erected but on the wrong studio floor. Both moved as soon as possible, but it is hours before the set is ready for recording.

There is one more scene to do today, a reshoot from Block One, in which Dodo is the robot's power as it attacks the guard. Mallett and Dodo have components featuring the entire Doctor, guard have a heads-up shot.

Next Pat Mcgovern does the costume changes and the guards have to get their make-up touched up. Mallett has been particularly concerned about the studio lighting, which he feels is not a complete success. He is very pleased with the overall look of the scene, however. The guard costumes are very good, but the lighting and camera angles are not quite right. The guard costumes are very good, but the lighting and camera angles are not quite right. The guard costumes are very good, but the lighting and camera angles are not quite right.

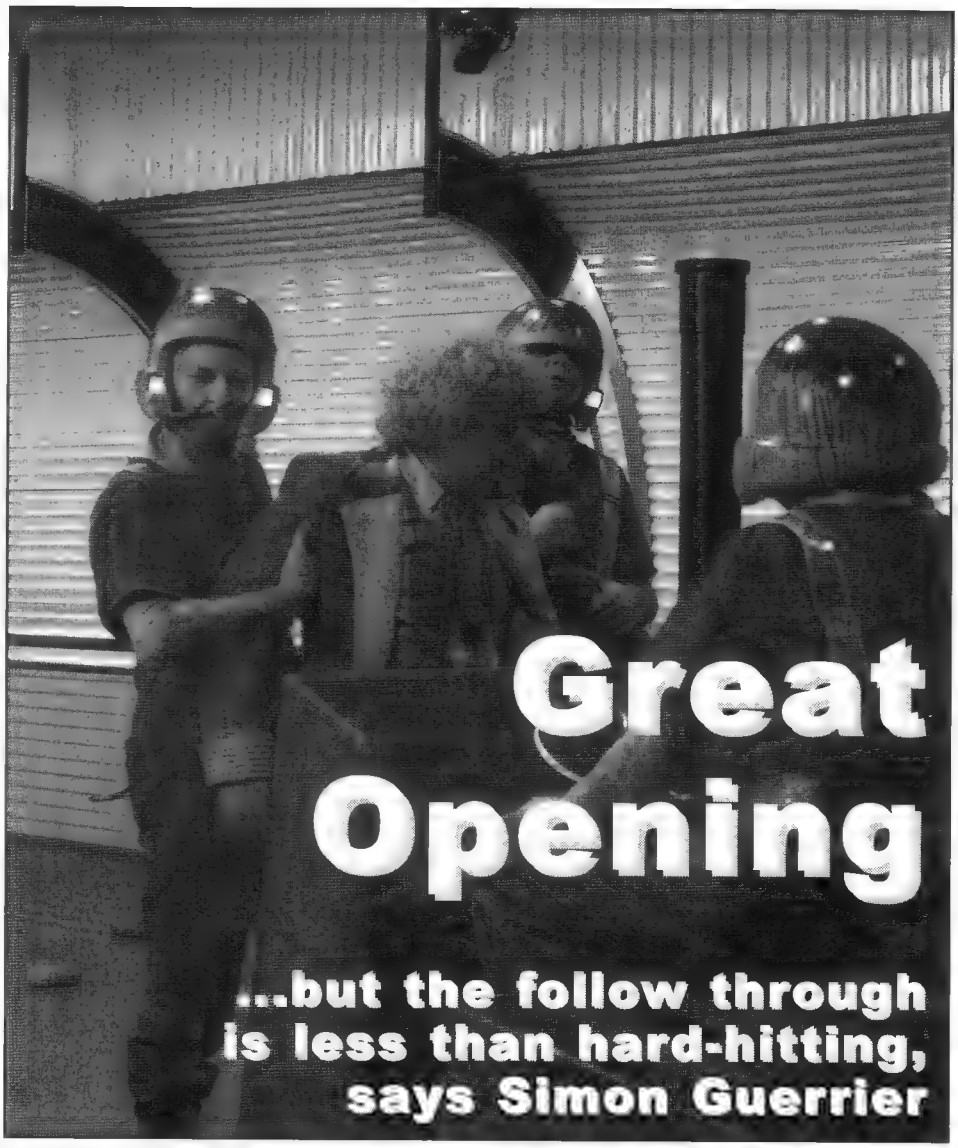
According to Nick Mallett's recollections, recess is [illegible] around 17:30 giving them just enough time to do a couple of rehearsals before the studio technicians take their rostered breaks at six. John Nathan-Turner is negotiating terms for the inevitable overtime.

Recording at 17:30 Mallett knows he cannot afford the luxury of retakes for fear of going over budget. The Doctor and Ace are sent to the TARDIS aboard the space station for instance, should be [illegible] with [illegible] lighting to create a [illegible] mood and more shots of the Doctor standing around trying to work out what to do. In the event this scene is done last of all with Brierley who [illegible] out of the guard's costume and [illegible] the costumes and [illegible] and the scene has to be [illegible] during recording. [illegible]



For the scenes Sophie Aldred wears a red and white [illegible] piece of the green and white one seen in the Earth scenes.

The final events been with the costume in a rehearsal/record mindset. Shooting will *Doctor Who* Magazine's Nick Mallett takes [illegible] Brierley and the [illegible] and [illegible] the [illegible] [illegible] [illegible]



Great Opening

...but the follow through is less than hard-hitting, says Simon Guerrier

AFTER its longest ever absence from the screen, the opening moments of THE TRIAL OF A TIME LORD promise a bold and triumphant return for Doctor Who.

Dominic Glynn's reworking of the theme music, while retaining the upbeat and modern feel of Peter Howell's version, is haunting and mysterious - harking back to the cerebral terrors offered in the programme's past, and this leads immediately into perhaps the most visually impressive special effects sequence in the series' history. The indulgent tracking shot across the enormous space ship as it reels in the helpless TARDIS just isn't what we expect from **Doctor Who**. This has all the power and gravitas of a big budget movie. From Mike Tucker's book *Ace!* you get the impression that this was the start of a renaissance for BBC Visual Effects. Even thirteen years later the space station looks great. As an opening gambit, it's very effective. As viewers, we're hooked ourselves, reeled into the ship as well.

And it's nice to be thrown into things so quickly. For the first time in the Sixth Doctor's adventures, he's deposited in the midst of an adventure straight away. Eighteen months ago, he'd have taken at least 25 minutes to get anywhere near where things were actually happening. Though he may stumble dazed, from the TARDIS doors, that just reaffirms the power of that striking model shot, and in an instant the Doctor is alert and inquisitive. He walks tall into the courtroom, ready to plunge into whatever adventure awaits. He's back, and - as the caustic silhouette waiting for him in the unlit courtroom notes - it's about time, too. A bit of bluster lets Colin re-establish himself to the viewer, and the Valeyard is immediately established as a worthy opponent thanks solely to Michael Jayston's dry performance. He is merely the first of a host of familiar, able actors - further drawers of viewer's attention. Structurally, it's not just that we've been landed right in the heart of a new adventure. Usually, a story starts with the ploy of some poor extra (such as Terry Walsh or Stuart Fell) being zapped, splatted or gored by some roaring, unseen nasty. It's a narrative device to add impetus and suspense to the otherwise dreary effort of establishing the latest quarry to be met in an opening episode.

By the time we reach Ravolox, the proceedings have been loaded altogether further than the normal worry of meeting some terrible robot monster or post-apocalyptic tribe. The audience is already asking fundamental questions: Why is the Doctor on trial? What are we about to see go terribly wrong? Where has Peri got to? For a series desperate to re-establish itself, it's a nice way of building expectation and keeping the kids from flipping over to **The A-Team**.

Once the story-within-a-story begins, things are on more familiar and easy-going territory. There is a new and comfortable closeness between the Doctor and Peri, and while there are still moments of spiky banter between them, theirs is a likeable relationship. There is an unspoken stability between the travellers here never seen in Season 22.

Though menacing and unpleasant, with dialogue that's full of callous violence, Glitz and Dibber are instantly likeable characters, and the last of Robert Holmes' many wonderfully grotesque double-acts. Glitz's relish as he targets the Doctor's head with his gun, followed by his exposition of his own unbalanced psychology, is more than enough to make up for the more clumsy info-dumping, particularly the "I know all that" conversation he and Dibber contend with later in the first episode. This attention to character interplay is Holmes doing what he does best, and practically all of THE MYSTERIOUS PLANET is told through sparkling two and three-way exchanges.

Colin Baker is great here, confident in the role of the Doctor and a delight to watch. He is still surprising, still reacts in unexpected ways (nicely signposted by Peri), but for the first time, the Sixth Doctor really seems in control of himself and can exert the heroism of his other incarnations. The tantalising climax of episode one - when the Valeyard turns the innocent enquiry into a trial for the Doctor's life - is met with a cool, "So. You want me dead, eh?" from the Doctor, assuredly probing the motives of his accuser and alert to the game afoot. That threat is then diverted by the Inquistor's, "What the Valeyard wants and what the court decide are two entirely different things," and for the meanwhile the Doctor contents himself by scoring points at the Valeyard's expense.

Moments like this enliven what is otherwise a very simple run-of-the-mill tale. We are quickly appraised of the key locations, as Glitz and Dibber are captured by Katryca's people. The village may be small-scale, but is actually very convincing, with labourers visible in the background. This also contrasts nicely with the bright corridors of Marb Station, so that we quickly get involved in two very contrary world-views. While both sets of spokespeople may be ignorant and thus suffer glib remarks from the more seasoned travellers, they can give as good as they get. Katryca's knowledge of spaceships and guns, and Balazar's wonder at the contents of his precious books serve to reinforce that these are intelligent people. Katryca may not know why Glitz and his predecessors are so interested in the village's Great Totem, but she is still shrewd enough not to be tricked by the visitors. It's Glitz who's misjudged her.

Between the disparate worlds is the recognisable if derelict escalator from the London Underground. The remains of a corridor recognisable as part of the 1980s is the **Doctor Who** equivalent of the top end of the Statue of Liberty poking out of a beach. While these first four episodes may be a simple and traditional runaround for **Doctor Who**, there are some good SF ideas, and some great moments – the Doctor's use of his umbrella to fend off his stoning,

or Peri shaking of her escorts at the village, insisting, 'Alright, alright! I can walk!"

Each episode builds to an exciting cliff-hanger which ups the stakes of the story. After the sparse number of cliff-hangers in Season 22 due to the double-length episodes, Season 23 seems tightly-edited, fast-paced and fresh, as episode two's paired chases collide on the escalator, and Merdeen fires the moment he identifies his target as the Doctor.

But after the bold and stunning start, episodes two to four merely offer the standard scamper between the already-established locations. There are two robots to be escaped from, lots of desperate running from one place to another, and the Doctor is there to unite the humans, free them from Drathro and save them from a terrible explosion. While there is the constant promise of brutality from Glitz and the horrific deaths of Katryca and Broken Tooth, the violence actually seen is swift and kept to an absolute minimum. In fact, Tom Chadbon's inclusion in the cast might suggest a conscious attempt to ape the comedic Season 17, and Drathro is certainly served by two blond versions of CITY OF DEATH's Kerensky.

Even as a three-parter, the Ravalox story would be insubstantial, and the problem lies in the writing. The Doctor's eager efforts to convince Drathro of the worth of human life are lame, Baker's performance curtailed by the meagre material he's been written. During Seasons 12-14, Holmes would have written the Doctor something really persuasive. But even the celebrated lines about the loss of "Peri's" London are pale compared to similar themes explored in THE ARK IN SPACE and THE SONTARAN EXPERIMENT. And there's no excuse for this weakness, because Eric Saward had already had Davison fight the "Why Humanity Is Cooler Than Robots" fight against the Cybermen. Nobody has anything intelligent to say in any of the four episodes. I can't help retreading an old Python sketch: 'Argument is an intellectual process… contradiction is just the automatic gainsaying of anything the other person says.' Bar some choice lines, some clearly excellent performers are given very little to work with. Glitz is the only one with a sensible motive in any of the story, and when the Doctor's dialogue proves hopelessly inept, it is Glitz who ultimately saves all of Ravolox.

A new and going-somewhere season of **Doctor Who** should have had originality as a basic component. Colin Baker's woeful impersonation of Pertwee and some variation of the 'Five rounds rapid,' line are inexcusably trite in their self-indulgence. Its bad enough that the drive of the story is based on the fact that *Because It's Time Lords It Must Be Very Important*. That's what **Star Trek** tries to convince us of with its endless Klingon stories. It's televisual sedative.

THE MYSTERIOUS PLANET promises considerably more than it actually delivers: it would be another year before bold ambition in the production values (i.e. John Nathan-Turner's ever-promoted "Look" to the show) was matched by bold ambition in the scripts. Rather, these opening efforts serve only to show that the series is just as bland as it always was but that the scarier bits of the previous season have been done away with. It introduces the basic elements of the overarching plot, but even the

BORDERLINE

"**So**, what's this deal about, then?" Sabalom Glitz asked. The man in black on the other side of the Nosferatu's cockpit was a few thrusters short of a hyperdrive, but he had arranged Glitz's release from that rehab colony, so it was only fair to let him make his offer. The gun in his hand was also an incentive.

"Scientific supremacy," the Master told him. "Power. The technology to…" He noted Glitz' dubious expression. "Loot, to use your crude patois."

"Buried treasure, you mean?" Glitz had heard that one before.

"Of a sort. Information." The Master paused for dramatic effect. "There are secrets stored on a planet to which I shall direct you, which can be fenced. Auctioned, in fact, to the highest bidder."

That caught Glitz's attention. "Why didn't you just say so? Industrial espionage is it?" Glitz had always fancied himself in that game, though he didn't have the skill or subtlety for it.

"A simple smash and grab," the Master corrected sharply. He seemed happy at having burst Glitz's bubble. "You disable the robots that guard the secrets, then snatch the container and bring it to me." The Master held up a data crystal. "All the technical details of the robots and their environment are in here."

Glitz paused in thought. "What's in it for me?"

"Apart from your life?" the Master visibly caught himself, as if forcing himself to remember that sometimes there were better incentives than the mere threat of death. He didn't look as if he liked that idea very much, if Glitz was any judge. "Fifty percent of the proceeds - and your imbecilic partner's fee comes out of your half."

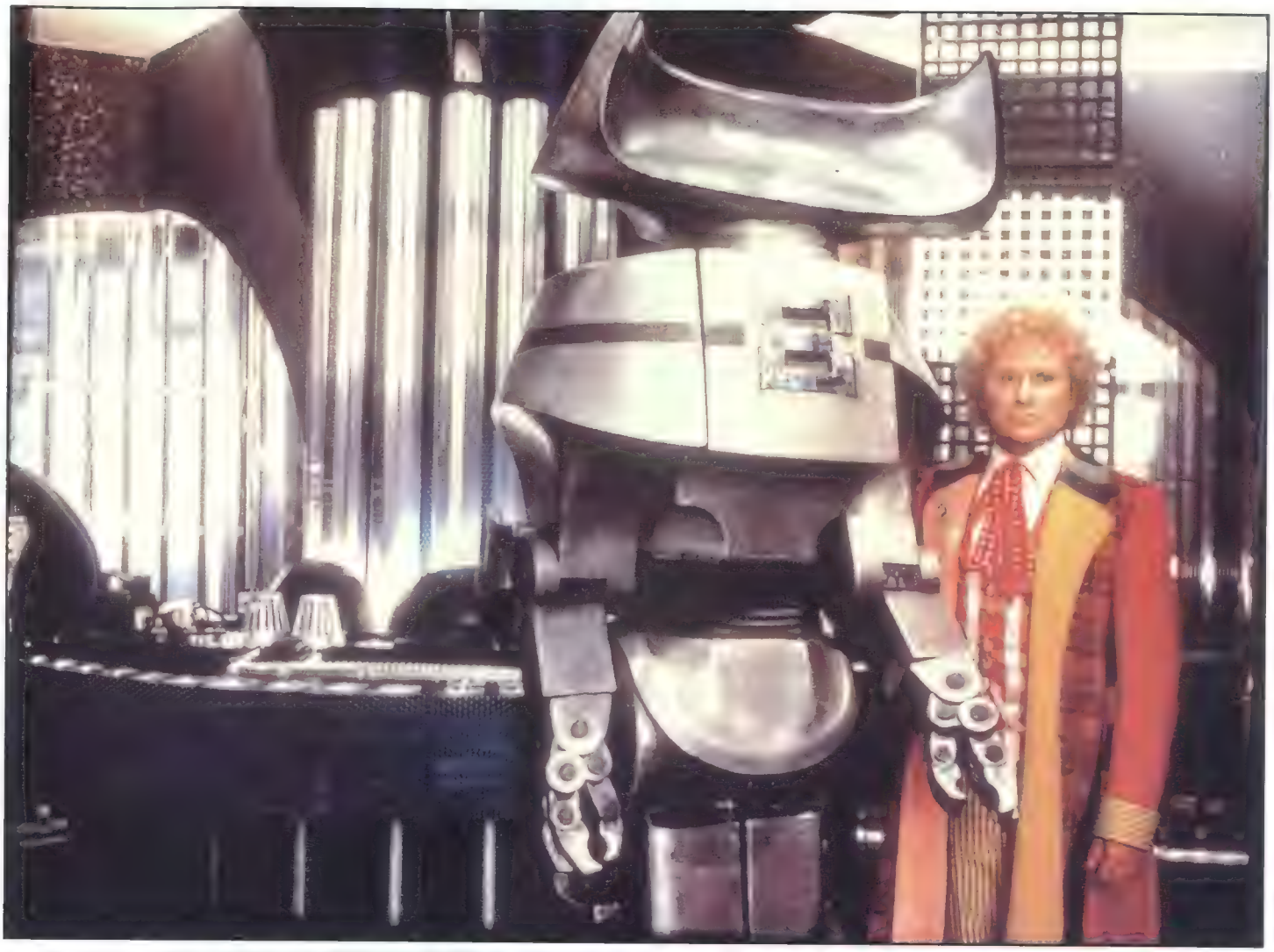
"You must be joking! We're the ones doing all the work! Eighty-twenty."

"Certainly," the Master agreed. He held out a hand. Glitz spat into his own palm, and shook the Master's hand. The Master then grimaced, wiping the mess off his velvet glove. He recovered with a grin. "It's a rare day that one meets a thief willing to take a mere twenty per cent."

"What?!" Glitz yelped, but the Master had already left the cockpit, and was walking back to the TARDIS which was sitting in the hold.

The Master paused in the doorway. "And Glitz - be careful out there, yes?"

DAVID A McINTEE



Doctor requests that if this is the best the Valeyard can do, "Wake me when it's finished."

While likeable, THE MYSTERIOUS PLANET is ultimately harmless and unassuming. When it could offer something more witty and spirited, the story's lightweight plot is instead punctuated by lightweight banter. In the courtroom, both the Doctor and the Inquisitor continually question the story's relevance, and when the Doctor shows his anger at the court midway through episode four – denouncing the trial as a farce – it seems merely an effort to wake the audience in time for the finale.

Proceedings on Ravalox are closed with some comedy gunge, a flat joke or two, and the promise of further enquiries into The Big Mystery. It's been kind of fun, but pointless. We are much more likely to have been napping on the sofa than hiding behind it. The irrelevance of all this is again made obvious when we return to the courtroom. If anything, what we have seen has served only to make the Doctor look noble, and to hint at the murky workings of the High Council that the Valeyard is so keen to bury. We can only ask ourselves a question that is going to become increasingly pertinent as the Doctor's trial continues: Just WHAT is the Valeyard hoping to achieve?

Already the trial is becoming tiresome. Courtroom drama has always been a bit of a paradox, and no end of film and television has been padded out with dull scenes of people shouting at each other portentously. That the trial scenes here are really badly executed, perhaps because of the disaster inflicted on the production by the BBC's scene-shifters, doesn't help.

It just should have been a lot better. This far in, the evidence hasn't been anything like as interesting as we'd been lead to believe. We need something a bit more gripping if we're going to bother – which might justify what happens next…

POST PRODUCTION

The space station footage from Peerless Studios was delivered fully completed, including the optical effect tractor beam that draws the TARDIS into its docking bay. As such it became the first scene of the serial, following straight on from the titles. The remaining footage had to go forward to the gallery-only day for the addition of electronic effects.

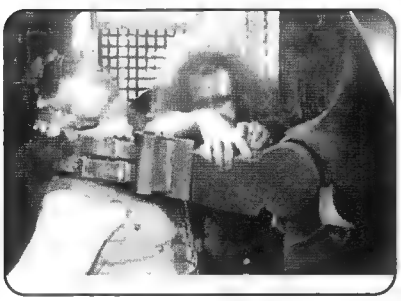
The opening caption slide of Ravalox was a composite image – a photograph of the planet Earth airbrushed over with additional clouds to obscure any detail underneath. Danny Popkin added a checkerboard electronic wipe to the slide as it fades up onto the screen in the Time Lords' courtroom.

The gun-sight crosshairs, as Glitz targets the Doctor in part one, was a vignette mask put over the O.B camera lens on location. Popkin, however, added the flashing red lettering displays bottom-right of the picture to make those gun-sight POV shots more futuristic looking.

Quantel got a look-in as usual. Alongside standard effects, such as reverse shots of the L1's grappling cables, the device was used to achieve zoom shots where CSO inlay shots were in picture too. In part three, for instance, Mallett used this technique to close in on a two-shot in Drathro's castle with a moving picture still visible on the scanner screen.

A spark generator received two outings on this serial; once as the Doctor zaps Humker, Tandrell and Drathro in part two, and again to show the effects in Drathro's castle after Dibber has blown up the black-light mast.

Four special optical sequences required Popkin's skills. First was the L1's POV shot as Broken Tooth fires at its camera eye. This required the timed introduction of picture break-up to the live action of Broken Tooth shooting his gun, that image simultaneously being electronically over-exposed so that it dips into negative before the whole thing fades to black.



Second was the electrocution of Broken Tooth and Katryca. Here Popkin used Paintbox to draw 'clipping path' masks onto the parts of the picture where he wanted the effect to be visible, i.e. around the faces and hands of the two victims. These masked areas were electronically tagged so that the digitally produced pulsing golden speckles faded up only within the boundaries of the 'clipping path'. To accommodate this effect Nick Mallett had had to ask his actors to keep as still as possible during the studio recording of this shot.

Similar restrictions had been imposed on the remaining effect shots which were realised in a similar manner – one being the red glow that surrounds Drathro as it explodes and burns out at the end of part four. Most complex of all were the two shots where dancing red 'laser beams' attempt to zap the four people in the food processing duct towards the chopping blades. Again, by keeping the camera still and by having the artists move as little as possible during production, Popkin was able to draw 'clipping paths' around selected areas of the picture. This time, however, the pre-designed footage of zapping beams was keyed so that it appeared anywhere in the picture except for the segments tagged with the invisible masks.

CUTS

Both parts one and four required cuts to keep them within their twenty-five minute slot, a situation which would become increasingly common over the course of the season.

Episode one lost an entire courtroom scene where the Valeyard accuses the Doctor of revealing Time Lord secrets to his companions, until the Doctor proves that his information about Ravalox comes from Woris Bussard's book Extinct Civilisations. Another cut removed the Doctor's suggestion that the Matrix held only Time Lord knowledge, not all information in the universe, while Peri's meeting with Katryca was moved to part two, taking the place of a scene showing Brokentooth playing dice with another native.

In part four, parts of a scene involving Humker and Tandrell wee moved to part three, while Peri's meeting with the pair was dropped, as was the Valeyard's suggestion that the Doctor could have averted disaster by helping them repair the Black Light system A number of scenes underwent brief trims, including Dibber's worry Drathro might have mined the approach to his domain. Edited together the four episodes came in respectively at running lengths of 24' 57", 24' 44", 24' 25 and 23' 59".

MUSIC & SOUND

Dominic Glynn was, not surprisingly, quite astounded to find himself called up out of the blue and asked to write music for the series. His first demo tapes, submitted in 1985, had been received just prior to the announcement of Season 23's cancellation. Once the series was back into production the Producer wrote asking for a more up-to-date sample of work, and that was quickly followed by a commission to handle all the music for THE MYSTERIOUS PLANET, including the main theme - a theme which would have to match the existing title graphics, as there was no money to revamp them.

In fact it was the main theme that was needed ahead of any incidental cues, and the deadline Glynn had to work to was just five days. There was one other problem. Glynn was still in the process of working out how to use all of his equipment.

"I had my keyboard but I hadn't sorted out my studio equipment, so I was a bit taken aback. I didn't want to lose the opportunity to do it, but I thought, "How am I going to do this?" I'd just bought my eight-track recorder and didn't know how to use it. I had to whiz into my studio, plug everything in and work out how to use it all, and record the theme in five days. I knew it was going to be quite a job because it is such a popular theme.

"I was pleased with the results in relation to the time I had put into it. I would have liked to have been given longer... I feel that it would have been better given more time. There's a lot of things that I don't like about it."

Dominic Glynn, *DWM 206*, November 1993

Glynn's theme was biased towards the top end of the audio spectrum compared with any previous version, a fact which undermined its quality on the small loudspeakers of older TV sets. Eschewing the booming undertones of the Derbyshire and Howell arrangements, Glynn used his keyboard synthesiser and eight-track tape recorder to assemble the first interpretation of Grainer's theme specifically designed for stereo. The original 'sheet music' written by Grainer was not available, so Glynn produced his material by listening out for, and then recomposing all the various elements of the title music; the bass beat, the principle theme, the ancillary phrases, etc. Delivered within the five day deadline, Glynn's submission was accepted even though, at this time, the BBC was not able to broadcast in stereo.

As used in the programme, Dominic Glynn's opening theme ran to 38 seconds, while standard length for the closing titles was one minute, twelve seconds.

Editing issues determined that Glynn received cuts of episode three first, followed by two, and then one and four together. In scoring the incidental tracks he received a lot of help and ideas from Nick Mallett. "He said he wanted a different thematic feel for each of the three main elements in the story" Glynn recalls. "It was very important to set up a feeling of power and threat around the Time Lord ship. We knew that the courtroom was going to run throughout the series and so we had to build in, musically, a feeling of danger and uncertainly so that it didn't become too safe.

"I ran an ominous bell throughout that story. It was actually inspired by the script, but I was aware of the TARDIS' Cloister Bell and its part in the show's history. I didn't deliberately set out

to pay homage to the Cloister Bell, but it was probably floating around in my mind when I was doing the music."

In all Glynn provided just over 51 minutes of incidental music for this serial. Sequences on the surface of Ravalox tended to be earthy and fast paced, with ideas inspired at times by medieval instrumentation. Scenes underground were often sombre and metallic sounding, while events aboard the space station were deliberately pitched to be as frightening as possible with, as the script suggested, a "cathedral-like" organ quality to them.

The voice of Drathro was recorded live in the studio. Working off camera Roger Brierley spoke his lines in synchronisation with the actor in the suit's performance. Captured by a separate microphone Brierley's voice was processed by Dick Mills, using a Vocoder to create the robot's whirring drone. In construction the effect was the same as for Marvin's voice in **The Hitch Hiker's Guide to the Galaxy**.

The L1 robot's sound was created back at the Radiophonic Workshop during post-production. Using a synthesiser and a multi-track tape recorder Mills devised two engine warbles for the L1, one at a slightly different pitch to the other. The idea was to suggest two motors powering the robot's running treads. By processing each warble sound separately through an oscillator he was able to augment shots of the machine turning left or right by suggesting engine pitches rising or falling.

One requirement Mills had to get right – and be prepared to do again in future stories – was an appropriate blanking sound to obscure those parts of the Valeyard's evidence the Time Lords want censored from the Doctor's ears. The gabble created by pulling a length of pre-recorded soundtrack tape backwards over a recorder's playback head achieved a desired result.

TRANSMISSION

Known throughout production as THE MYSTERIOUS PLANET, the story gained a new name in May 1986 when John Nathan-Turner took a decision to label the entire season, as far as the general viewing public was concerned, as THE TRIAL OF A TIME LORD, a single fourteen-part story. The episodes comprising Robert Holmes' opening segment were thus labelled parts one to four once Dominic Glynn's new theme was available in July 1986 and work on the title and closing credits of the story could proceed.

Another move was confirmation by BBC Programme Planning, a month in advance of transmission, that the new season would go out on Saturdays in its traditional 25-minute teatime slot, 5:45 pm – the first time this had happened since Tom Baker's departure in 1981.

Trailed by promotions on **Wogan** and **Saturday Picture Show**, **Doctor Who** returned to the airwaves on Saturday 6 September 1986, almost but not quite eighteen months since the last episode of REVELATION OF THE DALEKS had been screened. Advertising this as part of the BBC's new autumn season line-up, *Radio Times* added a quarter-page panel article to the listings page for that first Saturday. Confirming the return of the show, the piece also put in plugs for the ***Doctor Who** Appreciation Society*, the Longleat exhibition (the one at Blackpool having closed in 1985) and the new version of the theme music, available from BBC Records.

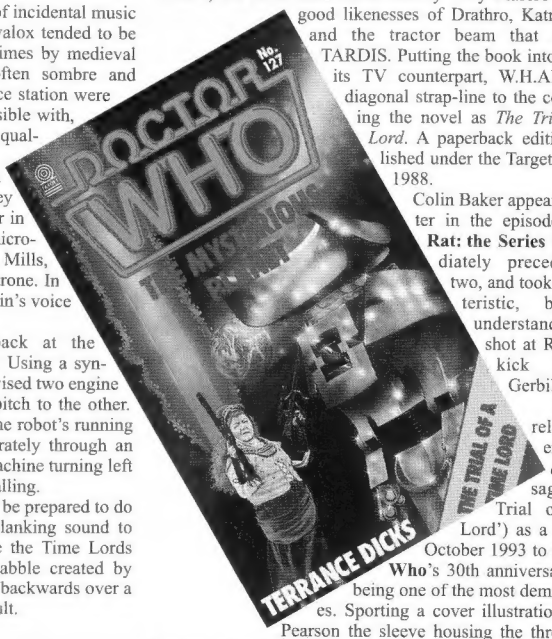
John Craven's Back Pages feature in Radio Times that first week devoted nearly a double-page spread to the series' return. Framed by photographs taken on location for THE MYSTERIOUS PLANET, Kate Griffiths' article, titled "Guess Who's Back at Last?", brought readers up to speed with the world of **Who** since the cancellation and gave some insight to events and guest stars due to appear in future weeks.

Aware that fourteen episodes is a long time to keep viewers hooked on a single drama, John Nathan-Turner began writing small reprises of the plot so far for BBC announcers to read out before the start of each episode. This should have started with episode two, but didn't, and when the announcer came to read out the synopsis prior to part three's transmission, he read out a summary of part one by mistake. In all cases the reprises were accompanied by photographs from the serial in question.

TRIVIA

When he came to write this story, Robert Holmes owed the BBC £3,200 after having asked, and been allowed by John Nathan-Turner, to be released from his previous commission to write *Yellow Fever and How to Cure it* (the three-part Auton story set in Singapore that was part of the original Season 23) without completing the work he had been paid for. Consequently there is a note, dated 24 September 1985, on the production file for THE MYSTERIOUS PLANET, stating he was to receive no money for his script for episode one. Instead the amount was to be deducted from the amount owed.

The death of Robert Holmes in May 1986 denied readers of the W.H.Allen range of **Doctor Who** books the opportunity to read a novelisation of the story by its original author. Instead Terrance Dicks stepped into the breech, penning a 127-page adaptation first published in hardback towards the end of November 1987. Released under its original title, *The Mysterious Planet*, the cover illustration was by Tony Masero and included good likenesses of Drathro, Katryca, Ravalox and the tractor beam that captures the TARDIS. Putting the book into context with its TV counterpart, W.H.Allen added a diagonal strap-line to the cover identifying the novel as *The Trial of a Time Lord*. A paperback edition was published under the Target label in May 1988.



Colin Baker appeared in character in the episode of **Roland Rat: the Series** which immediately preceded episode two, and took an uncharacteristic, but entirely understandable, laser shot at Roland's sidekick Kevin the Gerbil.

BBC Video released the entire *Trial of a Time Lord* saga (as 'The Trial of the Time Lord') as a boxed set in October 1993 to mark **Doctor Who**'s 30th anniversary, the story being one of the most demanded releases. Sporting a cover illustration by Alistair Pearson the sleeve housing the three tapes was further packaged in a TARDIS-shaped tin available in seven versions, each sporting a photo of a different Doctor on its base, to make it more attractive as a Christmas present.

As well as a vinyl single of the new theme (RESL 193) and a mini-cassette (ZRESL 193), BBC Records also cashed in on the fad for 12" singles by releasing an extended play disc that featured Delia Derbyshire's original 1963 arrangement and the hit *Mankind* disco mix from 1978 in addition to Dominic Glynn's interpretation (12 RESL 193). The cover of the 12" single incorporated a hologram depicting some of the **Doctor Who** monsters commercially available as metal miniatures from *Fine Arts Castings*.

To date THE MYSTERIOUS PLANET has not been repeated on terrestrial UK television, but has been screened several times by UK Gold. For overseas sale the episodes have been merged into a 90-minute TV movie and promoted as part one of THE TRIAL OF A TIME LORD.

Special Effects Assistant Mike Ellis, who operated the L-1, is the father of HORNS OF NIMON and **Blue Peter** lead Janet Ellis.

During the run-up to transmission, the People column of the ***Doctor Who** Appreciation Society*'s *Celestial Toyroom* listed Michael Jayston alongside the earlier Doctors, giving fans a subtle hint as to his true identity.

Valeyard is an archaic term meaning Doctor of Law.

CONTINUITY

THE MYSTERIOUS PLANET is set two million years beyond Peri's time, during a period when intergalactic travel is routine. Earth was devastated by a fireball and renamed Ravalox five hundred years ago.

Ravalox is stated to be in the Stellion galaxy, but the planet is only two light years off Earth's original position - a negligible distance by intergalactic standards, which is less than half the distance to Earth's nearest neighbour, Alpha Centauri.

Glitz's homeworld is Salostophus in the Andromeda galaxy, confirming that the stellar pioneers who exterminated the Wirrrn conquered that galaxy. Andromeda appears to be a major power, as they are able to challenge the Time Lords. Glitz suffers from a more complex psychological disorder than his colleague Dibber's simple sociopathy, and has been treated by several prison psychiatrists, many of whom he's attempted to kill. His partnersip with Dibber continues in the **Missing Adventure** *Mission: Impractical*, as the pair encounter the sixth Doctor and his shape-changing companion Frobisher. Though Dibber is killed during the book's conclusion, Glitz still believes him to be alive in a previous (but later set) **Missing Adventure**, *Goth Opera*.

Broken Tooth was apparently known by that name while living in the tunnels.

The TARDIS has been fitted with a surveillance device which monitors telepathically the experiences of everyone nearby. This was fitted during the Doctor's last visit to Gallifrey - presumably ARC OF INFINITY, not THE FIVE DOCTORS, where it only landed in the Death Zone.

The Doctor appears to have a pseudonym which he uses for academic papers.

The President of the High Council has legal immunity from trial, but the Doctor has been deposed from his position due his neglect of his duties. This explanation was added at Colin Baker's request after he queried the script.

THE ATMOSPHERE inside the great hall was electric. As the clock ticked steadily towards 5:45 p.m. on Saturday 6 September 1986, Master of Ceremonies Gordon Roxburgh began a countdown that was soon echoing to the furthest reaches Imperial College, South Kensington. The event was PanoptiCon VII, an historic occasion in that it marked ten years of the *Doctor Who Appreciation Society*.

Fittingly, and by total co-incidence, this significant milestone was occurring the same day as **Doctor Who**, the programme was ending its eighteen month exile from British TV screens. As the countdown reached zero and the familiar BBC1 globe was replaced by the unfamiliar strains of Dominic Glynn's new theme music, the hundreds strong audience erupted into thunderous applause. **Doctor Who** was back and, as far as attendees at the convention were concerned, back on the big screen.

Hype had been going on for some months beforehand. Most of Fleet Street had covered the April Press Call on location for THE MYSTERIOUS PLANET and the casting of Bonnie Langford helped keep the programme in the headlines as well. So too did the acrimonious resignation of Script-Editor Eric Saward, whose vitriolic comments about his former boss spilled out from the pages of *Starburst* magazine into more mainstream publications, notably the trade newspaper for the entertainment profession, *The Stage and Television Today*.

A fortnight before THE TRIAL OF A TIME LORD began, Lynda Bellingham and a bearded Colin Baker appeared on the popular chat show, **Wogan** to publicise the new season. Appearing alongside a Mandrel, a Sea Devil and the omni-present police box, the pair weighed in commendably against a very dismissive Terry Wogan who was clearly just going through the motions of plugging **Doctor Who**'s return.

Presenters on BBC1's **Saturday Picture Show** were more friendly to Bonnie Langford when she appeared on the 6 September edition, likewise promoting the show. More publicity came in the form of Colin Baker opening and closing **Roland Rat - the Series** on 13 September, and via letters to **Points of View** on 17 September which were universally positive with the exception of the new theme music.

The biggest promotion was reserved for **Blue Peter**, when nearly half of the 18 September programme was given over to live appearances in the studio by Colin Baker, Bonnie Langford and Nabil Shaban (made up as Sil), plus a behind-the-scenes look as the construction of Drathro and the L1 robot. Viewers were even treated to a brief excerpt, minus music and special sound, of the Doctor and Mel in the TARDIS from TERROR OF THE VERVOIDS.

Among those apparently pleased with part one of TRIAL was Michael Grade who, sent John Nathan-Turner a memo showing his satisfaction with the change on Monday.

The cloud in this otherwise euphoric atmosphere was opposition programming by ITV. Just as before the network wheeled out **The A-Team**. Faced by one of ITV's most popular imported series ever, **Doctor Who**'s audience percentage took a severe tumble. Despite all the hype, episodes one and two could only pull around 4.9 million viewers apiece, nearly three million down from the last episode of REVELATION OF THE DALEKS. Part three lost another million while part four, at 3.7 million, attracted the lowest audience of the entire season. The resulting overall average total of just 4.35 million marked a low point unseen since the closing months of Patrick Troughton's tenure. Even MEGLOS, the previous nadir in the ratings war with **Buck Rogers**, had managed to claw 4.65 million.

Even members of the ***Doctor Who** Appreciation Society*, frequent advocates of Robert Holmes as the series' finest ever writer felt bound to vote this story into the wooden spoon position during their annual season survey. Likewise readers of ***Doctor Who** Magazine* who voted part three as the worst episode of the season. Somehow the bright new dawn was already beginning to look overcast

Chuckle with Dr Who

DR WHO is preparing to return to the TV screens with an injection of humour.

Violence is out, following Mary Whitehouse's complaints about the series.

Ratings soared in the last series when Mrs Whitehouse intervened. Five million extra viewers watched the next three episodes.

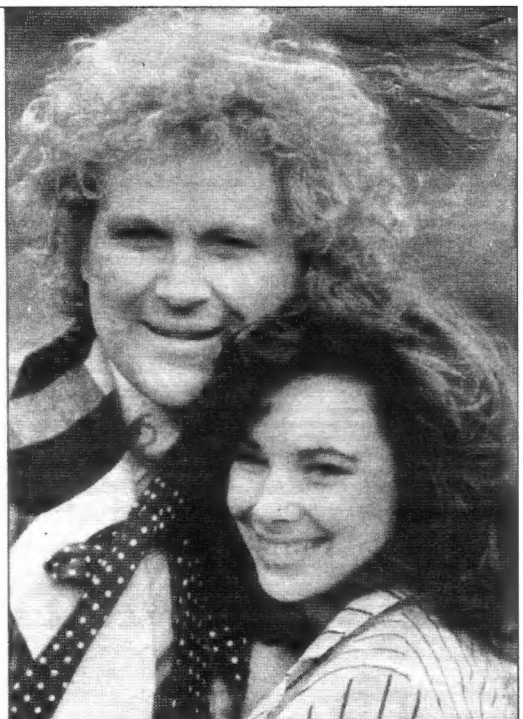
A new series is being filmed at a reconstructed Iron Age village.

It again stars Colin Baker, with Nicola Bryant as his assistant Teri, in an intergalactic courtroom drama set in Britain after the holocaust.

OXO ad woman Linda Bellingham is The Inquisitor.

Filming begins this week in Petersfield, Hampshire, and it will be screened in the Autumn.

Nicola Bryant will be replaced by Bonnie Langford later in the series.



LAUGHING: Colin Baker and co-star Nicola Bryant

The good doctor returns

THERE will be an important new fan when Doctor Who returns to the screen tonight (BBC1, 5.45 pm) after serving an 18-month suspended sentence imposed by BBC boss Michael Grade.

COLIN BAKER: daughter Lucy saw him through suspension

by ANNE CABORN

She is just 17 months old but has a special connection with the Doctor himself. She is Lucy Baker, the daughter of actor Colin Baker who was at the controls of the Tardis when the show was axed.

"The producer, John Nathan-Turner, phoned to tell me the news that it was being taken off before I read it in the newspapers," Baker said. "It was fairly devastating.

"Lucy hasn't seen me as Doctor Who yet, although she did see me on Wogan the other night talking about the new series."

Baker, who is married to actress Marion Wyatt, added: "In fact Lucy helped me put the show's suspension in perspective."

"We lost our first son and news of the suspension came as Lucy was due to be born. It made me realise that a job is just a job. I was able to spend most of the time at home with her. The BBC effectively gave me paternity leave."

According to John Nathan-Turner, the show's emphasis now is on making the audience laugh rather than exterminating nasty aliens in horrible ways. And the BBC powers-that-be are keenly interested in how the 900-year-old doctor fares.

A cast of top names has been brought in, including Carry On actress Joan Sims, Tony Selby of Get Some In fame, and Honor Blackman. Doctor Who will also get a new assistant, Bonnie Langford, who will take over from Nicola Bryant during the series.

"It's replaced Morecambe and Wise as the show actors want to do, especially if they have children," said Nathan-Turner.

The level of violence in the show — which celebrates its 23rd birthday in November — was one of the reasons it was taken out of production at the end of the last series in March, 1985.

Michael Grade also said the show looked tired. He has seen episode one of the new series, in which the Doctor stands trial for interfering in time, and says he is pleased with the changes.

Doctor Who was first transmitted at 5.25 pm on November 23, 1963, the day after President Kennedy was killed. It was the brainchild of Sidney Newman, whose TV career started in Canada.

He was Head of Drama at ABC before moving to the same job with the BBC. The series was scheduled to last for 12 weeks, but in episode five something happened which shot audience figures from three million to eight million and introduced a new word into the vocabulary — "exterminate".

The Daleks were the forerunners of a whole family of metal men and monsters who turned Doctor Who from another teatime offering into a television institution.

These days the programme has a world wide audience of 110 million, is seen in 60 countries, has hundreds of fan clubs, a monthly comic — a paperback novel based on the series is also released every month — and spin-off products ranging from tents to Easter Eggs.

There have been seven Doctors, all with two hearts and a body temperature of 90 degrees fahrenheit, played by William Hartnell, Patrick Troughton, Jon Pertwee, Tom Baker, Peter Davison, Colin Baker and Peter Cushing, who played the role in the two feature films based on the series.

The two constants have been the theme music and the Tardis (short for Time And Relative Dimensions In Space) which was stuck in the shape of an old style police box after its chameleon circuit supposedly jammed on a visit to Britain in the 1960s.

The 14 episodes of the new series are taken up with the Doctor fighting for his life in the High Court of the Time Lords, which is situated in a space ship and calls for some Star Wars-calibre technical wizardry.

If the Doctor is found guilty, the sentence is death. And if the show is too violent or too tired, that sentence may well be carried out by Michael Grade.

The Trial of a Time Lord

Parts One - Four
Series 23
Story 1
Serial 143
Code 7A

Cast

The Doctor [1-4][L1-3] Colin Baker
The Valeyard [1-4] Michael Jayston
The Inquisitor [1-4] Lynda Bellingham
Peri Brown [1-4][L1-3] Nicola Bryant
Sabalom Glitz [1-4][L1-3] Tony Selby
Dibber [1-4][L1-3] Glen Murphy
Queen Katryca [1-4][L1-3] Joan Sims
Broken Tooth [1-4][L1-3] David Rodigan
Merdeen [1-4] Tom Chadbon
Balazar [1-4][L1-2] Adam Blackwood
Grell [1-4] Timothy Walker
Drathro [1-4] Roger Brierley
Tandrell [2-4] Sion Tudor Owen
Humker [2-4] Billy McColl

Small and Non-Speaking

Court Clerk [1-4] Geoff Whitestone
Time Lords [1-4] Guy Matthews
Ken Pritchard, Kenneth Thomas
Lew Hooper, Derek Hunt
David Enyon, David Bache
Bob Hargreaves, Jack Horton
Leslie Weekesm, John Buckmaster
Leslie Fry, James Delaney
Llewellyn Williams, Roy Seeley
Chancelry Guards [1-4] Johnny Lee Harris
Rodney Cardiff, David Wild
John Capper *(replacing John Shereton)*
Peter Gates-Fleming, Gary Forecast
Elders [1-3]lo Kathlen Bidmead
Muriel Wellesley, Barry Lindsay, John Lewery
Tribesmen [1-3][Lo] Andrew Bopitt
Derek Thompson
Children [1-2][Lo] Alys Dyer, Lucy Dyer
Tribesmen [1-2][Lo] Dave Carson
Gordon Williams, Richard Olley
Alex Reid, Steve Butler
T Melbourne *(replacing Blue Brattle)*
Ray Bennett, Neville Denton
Ralph Harvey, John Jones
Tribeswomen [1-2][Lo] Jane Thorne
Beryl Lindsay
Children [1-2][Lo] Ray Cresswell
Cindy Locke
Native Guards [1-3][Lo] Lance Walton
Nigel Davies, Andy Knight
David Foster, Glen Ford
Gary Clasey
Native Guards [1-3][Lo1] Perry Evans
Robert Bicknell, Dean Lindsay
Alan Richards, *Replacing Brian Cornish*
Natives [2-3]Darren Margo, Richard Aldridge,
Steve Ritchie, Malcolm Ross
Verdi Stewart, Barry Butler
Workers [1-2] Oscar Peck, Paul Ellison
Rhett Stevens, Eric Corlett
Derek Holt, Ian Johns
Tony McEvoy, David Wild
Laurie Goode, Dave Harrison
Barry Jacobs, Wilbert Johnson
Drathro Operator [1-4] Paul McGuiness
Replacing Roger Brierley
Train Guards [2] John Emms
Mark Kirby, Glen McLaughlan
Train Driver [2] Stuart Newton
L1 Service Robot [2-3] Mike Ellis
Natives [3-4] David Wilde
Oscar Peck, Paul Ellison
Rhett Stevens, Peter Dukes
Christopher Holmes, Paul Lecomber
David Hampson, Robert Bicknell
Richard Aldridge

Crew:

Title Music by Ron Grainer
Arranged by Dominic Glynn
Incidental Music Dominic Glynn
Special Sound Dick Mills
Production Assistant Joy Sinclair
Production Manager Clare Graham
Assistant Floor Manager
L,b1,b2Stephen Jeffrey-Poulter
L,b1Sally Newman
Floor Assistant b2Yvonne O'Grady
Studio Lighting Mike Jeffries
Technical Co-ordinator Alan Arbuthnott
Studio Sound Brian Clark
Grams Operator Jean Whippey
Video Effects Danny Popkin
Vision Mixer Jim Stephens
Videotape Editor Stephen Newnham
Studio Camera Supervisor Alec Wheal
Camera Crew Eleven
OB Sound LoBill Whiston
OB Lighting LoJohn Wiggins
OB Engineering Manager LoBernie Davis
OB Cameramen LoPaul Harding
LoJohn Hawes
OB Boom Operators LoPeter Hales
LoKen Gilvear
Lighting Gaffer LoRichard Blakemore
Production Operative Supervisor
Clive Hetherington
Production Operatives LoJohn Fisher
LoDave Dibden
LoFrank Fordyce
Rigger Driver Foreman LoJoe Henshall
Rigger Supervisor LoMike Keaton
Rigger Drivers LoJohn Cowling
LoRon Bentley
Costume Designer Ken Trew
Costume Assistant Barbara Sweyda
Dressers Isabelle Foley, Derek Rowe
Dennis Addoo, SO Lorraine Windus
Make-Up Arist Denise Baron
Make-Up Assistants LoSally Mason
LoDebbie Taylor, LoHelen Warren
Lesley Altringham, Adam Beck
Isabel Webley
Visual Effects Designer Mike Kelt
Visual Effects Assistant Mike Ellis
Title Sequence Sid Sutton, Terry Handley
Graphics Designer b2Clive Harris
Properties Buyer Paul Schrader
Designer John Anderson
Design Assistant Adrian Uwalaka
Production Secretary Kate Esteal
Production Associate Angela Smith
Writer Robert Holmes
Script Editor Eric Saward
Producer John Nathan-Turner
Director Nick Mallett

Programme Numbers:

Part One: 50/LDL1031K/72/X
Part Two: 50/LDL1032E/72/X
Part Three: 50/LDL1033Y/72/X
Part Four: 50/LDL1034S/72/X

Rehearsals:

4th April 1986
14th -23rd April 1986
28th April - 9th May 1986

Location Recording:

7th - 11th April 1986

Studio Recording:

24th - 25th April 1986, TC6
10th - 12th April 1986, TC3

Transmission:

Part One: 6th September 1986, 17.45pm, BBC1 (24'57", 17.46.40 - 18.11.37)
Part Two: 13th September 1986, 17.45pm, BBC1 (24'44", 17.46.37 - 18.11.21)
Part Three: 20th September 1986, 17.45pm, BBC1 (24'18", 17.47.42 - 18.12.00)
Part Four: 27th September 1986 17.45pm, BBC1 (24'20", 17.46.12 - 18.10.32)

Audience, position, appreciation:

Part One: 4.9 million, 69th, 72%
Part Two: 4.9 million, 75th, 69%
Part Three: 3.9 million, 98th, 70%
Part Four: 3.7 million, 97th, 72%

Books and Literature

BUSSARD,Wons: *Extinct Civilisations*
CORNELL, Paul: *Doctor Who: The Missing Adventures: Goth Opera* (Virgin, 1994)
DICKENS, Charles: *A Christmas Carol*
DICKS, Terrance & HULKE, Malcolm: *The Making of* ***Doctor Who*** (Piccolo 1972)
DICKS, Terrance: ***Doctor Who*** *- The Mysterious Planet* (Virgin, 1987)
HOWE, STAMMERS, WALKER: ***Doctor Who*** *- Sixth Doctor Handbook* (Virgin, 1993)
HOWE, STAMMER, WALKER: ***Doctor Who*** *- The Eighties* (Virgin 1996)
MCINTEE, David A: ***Doctor Who:*** *Mission: Impractical* (BBC, 1998)
PIXLEY, BRUNT, ARMSTRONG: *The* ***Doctor Who*** *Production Guide - Volumes Two and Three* (Nine Travellers, 1997/98)

Magazines

Borusa's Trousers 2 (1996, Tony Darbyshire thinks the story a spoof of traditional **Who**.)
Celestial Toyroom (1986, Martin Day states that a rewrite toned down the posy-apocalyptic elements; Feb 1987, Colin Bortwick notes that the Doctor and Peri now get on; Jan 1987, John Curley deplores the lack of conflict between the Doctor and Glitz.)
Circus 1 (1993, Colin Brockhurst details three rewrites to the scripts; they were rewritten on Saward's orders to make them 'funnier', then again at the instigation of Jonathan Powell, and finally by Eric Saward when Holmes was busy on later episodes. He suggests that Saward's style is now so influenced by Holmes that it's impossible to spot which writer is responsible for the best pieces of dialogue.)
Club Tropicana 3 (1993, Daniel O'Mahony comments that women must be valued below ground, as few of them are culled - ie, sent to the surface by Merdeen.)
Daily Telegraph (1986, reviewer calls the dialogue Shakespearian.)
*Data Entree*l 62 (1988, David Gorton remarks on the story's 'sweep'; John Prentice feels Humker and Tandrell detract from Drathro's menace.)
Doctor Who *Magazine* 115 (1986, Richard Marson previews the story)
Doctor Who *Magazine* 120 (1986, Richard Marson feels the story is badly paced, and that essential plot points are unclear.)
Doctor Who *Magazine* 132 (1987, Nick Mallett interview.)
Doctor Who *Magazine* 132 (1987, Richard Marson mentions the TARDIS scene.)
Doctor Who *Magazine* 160 (1990, Stuart Maddison outlines how the story refers to THE ARK IN SPACE.)
Doctor Who *Magazine* 199 (1986, Joanna Gallagher hates 'grossly overdone comedy.)
Doctor Who *Magazine* 208 (1993, Steve Anstee feels the conclusion is unusually scientific & subtle.)
DWB 31 (1986, comments on the preponderance of Holmesian archetypes; lists working title as *The Robots of Ravalox*.)
DWB 35 (1986, Paul Mount feels THE MYSTERIOUS PLANET is a nondescript title which could apply to any story)
DWB 36/37 (1986, Studio visit by Tim Westmacott.)
DWB 39 (1986, Gary Levy quotes **Star Trek**'s THE MENAGERIE and *Planet of the Apes* as sources; in immediate reactions, Tim Collins thinks the trial scenes overburdened the script; but that it would otherwise have been too slight for a four-part story; Roger Spence feels the cutaways made the story disjointed; Tim Collins claims that the scripts had to be cut to allow the addition of the trial scenes, losing explanations as a result)
DWB 40 (1986, David Gibbs thinks Mysterious Planet a traditional story, and well; Mark Ward outlines the resemblance of the situation to The Krotons: Peter Anghelides suggests that the use of Earthshock helmets hints that Ravalox is Earth; Mark Ward calls the plot undeveloped.)
DWB 58 (1988, Eric Saward interview. He states that the script worked well until rewritten to suit Jonathan Powell's demands;
DWB 93 (1991, BBC Drama Scripts Classified List details scripts in progress at this time)
DWB 98 (1992, Anthony Brown details commissioning scripts for abandoned scripts)
DWB Winter Special (1986, Simon Colenutt dismisses episodes two and three as runarounds.)
Enlightenment 17 (1986, Ryan Johnson notes similarities to THE FACE OF EVIL)
Enlightenment 18 (1987, Jeremy Bentham feels the presentation is flat)
Enlightenment 19 (1987, JC Armstrong thinks Humker and Tandrell are failed comic relief.)
Enlightenment 20 (1987, David Oliver remarks on the lack of a tangible threat.)
The Frame 1 (1987, David Howe comments on the strong set-pieces and the boring cliffhangers, and feels the many characters are anonymous.)
The Highlander 10 (1987, Arnold Prentice notes that Drathro is also an 'inefficient biped'; Brian Robb notes that the story works best when seen in one . Pete Motors notes that the scenes of the L1 robot in the primitive village setting establish a contrast between technology and nature.)
International Electromatix 1 (1988, Gordon Ridout outlines more KROTONS references, including Grell's ambitions and the Doctor's use of his umbrella)
The Master Tape 2 (1986, Martin Hughes feels the Tribe of the Free are a distraction from the main plot of the Black Light Explosion)
MLG Megazine (1987, Graeme Wood comments on a lack of confrontation and charm.)
MLG Megazine 20 (1986, Daniel Adams criticises the plot devices involved in the escapes.)
Muck and Devastation 2 (1987, Brian Willis feels the script exhibits a weariness, as if Holmes was merely fulfilling a contractual , and that Katryca lacks the ferocity of a true Boedicea.)
Neutron Flow 1 (1993, Chris Winwood links ARK IN SPACE's solar flares to the Time Lords, and asks why the water is left unattended.)
The Observer (31-8-86, Jennifer Selway calls Katryca a Wagnerian matriarch.)
Queen Bat 7 (1987, Richard Smith describes the Doctor and Peri's walk through the woods 'warm-hearted'.)
Second Dimension 3/5 (1990, David Mansell/Robin compares Glitz and Dibber to characters from *Waiting for Godot*.)
SFT - A Winter Wonderland (1986, Terry Doyle notes the resemblance to *Beneath the Planet of the Apes*: underground societies, with the discovery of a tube station indicating that the planet is Earth; a surviving community of humans invaded by outsiders; he adds that the title is misleading, as the mystery is quickly resolved.)
Skonnos 13 (1987, Mark Benoy dismisses the set-pieces as 'empty'.)
Spectrox 5 (1987, Tat Wood describes the technical difficulties of moving planets, wonders how the Doctor noticed the doorway in the dark tunnel, and comments on Glitz's romany palare; he analyses the societal structure of the Tribe, and concludes that a matriarchy is logical if children are few, but wonders why they then worship a male god with a phallic totem. He comments on references to THE SONTARAN EXPERIMENT, and compares Glitz to Garron, concluding that Holmes is indulging in self-plagiarism)
Star Begotten 5 (1988, Tim Munro feels the story's wit is its saving and suggests that Saward cut scenes which would have explained Merdeen and Grell's motivations, and attributes weak dialogue and padding to him)
Starburst 102 (1987, Paul Mount feels **Blake's 7** is an influence)
Starburst 123 (1988, Ben Aaronovitch comments on theabsence of Holmes' usual ability to produce a real society in a few lines of dialogue.)
Starburst 136 (1989, Ken Trew interviewed.)
Supervoc 7/8 (1987, Andrew Kulzer comments on the 'surreal, dream-like quality' offsetting the violence; Greg King notes that a two light-year move would leave Eareth in its original galaxy; Richard Freeland alleges that Jonathan Powell ordered the post-apocalyptic elements reduced)
Time Vworpp 2 (1994, Jon Chester thinks episode two 'rather drawn out.')
TV Zone 13 (1990, Glen Wallace mentions the cut bedroom scene.)
Zodin 4 (1987, CJ Griffin notes that the script presents a complex situation rather than an ongoing story.)

Cinema

Adolf Hitler - My Part in His Downfall (1972, Norman Cohen)
The All Garnett Saga (1972, Norman Hudis)
Alfie (1966, Lewis Gilbert)
Alice's Adventures in Wonderland (1972, William Sterling)
An Alligator Named Daisy (1955, J Lee Thompson)
As Long as They're Happy (1955, J Lee Thompson)
The Beast Must Die (1974, Paul Annett)
Before Winter Comes (1969, J Lee Thompson)
The Belles of St. Trinian's (1954, Frank Launder)
Bequest to the Nation (1973, Jams Cellan Jones)
The Big Firherman (1959, Frank Borzage)
The Big Job (1965, Gerald Thomas)
Bodyworks (TVM 1999)
The Canterville Ghost (TVM 1996)
The Captain's Table (1959, Jack Lee)
Carry On Abroad (1972, Gerald Thomas)
Carry On Admiral (1957, Val Guest)
Carry On Again, Doctor (1969, Gerald Thomas)
Carry On at Your Convenience (1971, Gerald Thomas)
Carry On Behind (1975, Gerald Thomas)
Carry On Camping (1969, Gerald Thomas)
Carry On Cleo (1964, Gerald Thomas)
Carry On Constable (1960, Gerald Thomas)
Carry On Cowboy (1965, Gerald Thomas)
Carry On Dick (1974, Gerald Thomas)
Carry on Doctor (1968, Gerald Thomas)
Carry On Emmannuelle (1978, Gerald Thomas)
Carry On England (1976, Gerald Thomas)
Carry On Girls (1973, Gerald Thomas)
Carry On Henry (1971, Gerald Thomas)
Carry On Loving (1971, Gerald Thomas)
Carry On Matron (1972, Gerald Thomas)
Carry On Nurse (1958, Gerald Thomas)
Carry On Regardless (1961, Gerald Thomas)
Carry On Screaming! (1966, Gerald Thomas)
Carry On Teacher (1959, Gerald Thomas)
Carry On Up the Jungle (1970, Gerald Thomas)
Carry On Up the Khyber (1968, Gerald Thomas)
A Christmas Carol(1972)
City Under the Sea (1965, Jacques Tourneur)
Clockwork Mice (1995)
Colonel March Investigates (1952, Cy Endfield)
Confessions of a Driving Instructor (1976, Norman Cohen)
Craze (1973, Freddie Francis)
Cromwell (1970, Ken Hughes)
Cry Freedom (1987, Richard Attenborough)
Dance with a Stranger (1985, Mike Newell)
Davy (1957)
A Day in Summer (TVM 1989, Bob Mahoney)
Deceptions (TVM 1985, Robert Chenault/Melville Shavelson)
Doctor at Sea (1955, Ralph Thomas)
Doctor in Clover (1966, Ralph Thomas)
Doctor in Love (1960, Ralph Thomas)
Doctor in the House (1954, Ralph Thomas)
Doctor in Trouble (1970, Ralph Thomas)
Dominique (1979, Michael Anderson)
Don't Lose Your Head (1967, Gerald Thomas)
Dry Rot (1956, Maurice Elvey)
The Electric Eskimo (1978)
Element of Doubt (1996)
Follow Me (1972, Carol Reed)
Follow That Camel (1967, Gerald Thomas)
The Greatest Story Ever Told (1965, George Stevens)
A Guilty Thing Surprised (TVM 1988)
Heavy Metal (1983, Gerald Potterton)
Hey Mr. Producer!: The Musical World of Cameron Mackintosh (TVM 1998)
Highlander III: The Sorcerer (1996)
His and Hers (1961, Brian Desmond Hurst)
The Homecoming (1973, Peter Hall)
I'm the Girl He Wants to Kill (1974)
In Search of Gregory (1969, Peter Wood)
The Internecine Project (1974, Ken Hughes)
The Iron Maiden(1962, Gerald Thomas)
Juggernaut (1974, Richard Lester)
Just My Luck (1957, John Paddy Carstairs)
Keep It Clean (1956, Robert Day)
The Last of Linda Cleer (1980)
A Life for a Life (1998)
Life in Emergency Ward 10 (1959, Robert Day)
The Lonely Night (1951)
Lost (1956, Guy Green)
Love Among the Ruins (TVM 1975)
Love Song (TVM 1985, Elle Chouraqui)
The Magnificent Seven Deadly Sins (1971, Graham Stark)
Matthew Hopkins: Witchfinder General (1968, Michael Reeves)
A Midsummer Night's Dream
Meet Mr. Lucifer (1953, Anthony Pellisser)
Mr. Topaze (1961)
The Naked Truth (1957, Mario Zampa)
Nicholas and Alexandra (1970, Franklin J Schnaffner)
No My Darling Daughter (1961, Ralph Thomas)
No Time for Tears (1957, Cyril Frankel)
Nobody Ordered Love (1972, Robert Hartford-Davis)
Nobody Runs Forever (1968, Ralph Thomas)
Nurse on Wheels (1963)
One of Our Dinosaurs Is Missing (1976, Robert Stevenson)
A Pair of Briefs(1962, Ralph Thomas)
Passport to Shame (1959, Alvin Rakoff)
Please Turn Over (1959, Gerald Thomas)
Poor Cow (1967, Ken Loach)
Press for Time (1966, Robert Asher)
The Queen's Guards (1961, Michael Powell)
Rebecca (TVM 1997)
Room 43 (1958)
San Ferry Ann (1966)
The Scarlet Tunic (TVM 1998)
The Sea Shall Not Have Them (1954)
The Secret Garden (TVM 1987)
Shake Hands Forever (TVM 1988)
She Fell Among Thieves (1978, Clive Donner)
Sherlock Holmes and the Leading Lady (1990)
Shooting Fish (1997)
The Silken Affair (1957, Ray Kellino)
Somewhere to Run (TVM 1989)
The Square Ring (1953, Basil Dearden/Michael Relph)
Stand Up, Virgin Soldiers (1977, Norman Cohen)
Stars in Your Eyes (1956)
Star Wars (1977, George Lucas)
Still Crazy After All These Years (1998, Paul Krasny)
Sweeney! (1977, David Wickes)
Tales That Witness Madness (1973, Freddie Francis)
Tess (1979, Roman Polanski)
To Dorothy a Son (1954, Michael Anderson)
Trouble in Store (1953, John Paddy Carstairs)
Twice Round the Daffodils (1962, Gerald Thomas)
Union (1982)
Upstairs and Downstairs (1959)
Villain (1971, Michael Tuchne)
Watch Your Stern (1960, Gerald Thomas)
Waterloo Bridge Handicap (1978, Ross Cramer)
Waters of the Moon (TVM 1983)
What every Woman Wants (1954)
Will Any Gentleman? (1953, Michael Anderson)
The Young Lovers
Z dalekiego kraju (TVM 1981)
Zulu Dawn (1979, Douglas Hickox)

Television

About Face: STAND BY YOUR MAN (Central 13/9/89)
Ace of Wands (Thames, 1970-72)
According to Dora (BBC, 1969-69)
All Creatures Great and Small (BBC, 1987-90)
And There's More (Centrall, 1985-88)
Angels (BBC, 1975-83)
Another Day, Another Dollar
Antigone (TVM 1984)
Armchair Theatre: *A Night Out* (ABC, 24/4/60)
As Time Goes By (BBC, 1993- 98)
Beethoven
Before the Fringe (BBC, 1967)
Bergerac (BBC, 1981-91)
The Best Chess Player in the World (1983
The Bill: CROSS PURPOSES (Thames 2/10/1997); THE LAST LAUGH; WITH FRIENDS LIKE THAT ?
A Bit of a Do (Yorkshire, 1989-90)
Black & Blue: SOAP OPERA IN STOCKWELL11/9/73
Black Silk (BBC, 7/11 - 14/11/85)
Blake's 7: HEADHUNTER (BBC, 2/11/81); COUNTDOWN (BBC, 6/3/79)
Bless This House: A BEE IN HIS BONNET (Thames, 23/7/74)
Blue Peter (BBC, 1958- ...)
Boon: Day Of The Yokel (Central, 3/3/87)
Born and Bred (Thames, 1978-80)
The Boys from the Bush (BBC/Cinema Verite, 1991-92)
The Brack Report (Thames, 8/4-8/6/82)
The Break
Bulman (Granada, 1985-87)
Callan: GOD HELP YOUR FRIENDS (Thames, 3/6/70); NONE OF YOUR BUSINESS (Thames, 4/5/1972)
Carry On Christmas (1969-73)
Carry On Christmas: Carry On Stuffing (1972)
Carry On Laughing! (ATV, 4/1/75-8/2/1975)
The Casebook of Sherlock Holmes: THE DISPPEARANCE OF LADY FRANCES CARFAX (Granada, 21/2/91)
Casualty: ANACONDA (BBC, 10/10/87); LOVE OVER GOLD; PARTS 1/2 (BBC, 6-13/3/1999);
PROFIT AND LOSS (BBC, 17/11/92)
CATS Eyes : TWELVE BAR BLUES (TVS, 1987);
CRACK-UP (TVS, 7/6/86)
Chancar (Central, 1990-91)
The Changeling (Granada, 4/1/65)
The Changes (BBC, 8/1-10/3/75)
Charles Dickens
Cilla's Comedy Six: SEA VIEW(ATV, 29/1/75)
Cluedo (Granada, 1990-1994); Christmas Special (26/12/96)
The Cobblers of Umbridge (BBC, 17/5/83)
Cockles (BBC, 4/1-8.2.84)
Comedy Playhouse: HOME FROM HOME (BBC, 8/2/73); MIND YOUR OWN BUSINESS (BBC, 8/7/70); SEVEN YEAR HITCH (BVBC, 29/6/66)
Cottage to Let
Crossfire (BBC, 15/3-12/4/88)
Crown Court (Granada, 1972-84)
Crown Prosecutor (BBC, 23/2-27/4/95)
Curtains for Harry (A/R 20/10/53)
The Darling Buds of May (Yorkshire, 1991-93) .
Department S: THE MAN FROM 'X' (ITC, 5/11/1999)
Devices and Desires
The Devil a Monk Would Be
Dial RIX (BBC, 12/12/62, 24/1/63)
Dick Emery: Jack of Diamonds
(BBC, 3/6-15/7/83)
The Dick Emery Show (BBC, 1963-81)
Dick Turpin: THE GOODMOTHER (LWT, 13/2/82)
Don't Forget to Write (BBC, 1977-79)
East Lynne (BBC)
The Edwardians: MR ROLLS AND MR ROYCE (BBC2, 21/11/72)
Every Woman Knows a Secret (1999
Faith in the Future (LWT, 1995-98)
Farrington of the F.O. (Yorkshire, 13/2-27/3/86)
Filthy, Rich and Catflap (BBC, 7/1-11/2/87)
Funny Man (Thames, 23/4-23/7/81)
Furned Oak
The Fuzz (Thames, 8/9-20/10/77)
Galton and Simpson's... THE RADIO HAM (9/2/96); SEALED WITH A LOVING KISS (16/2/96)
General Hospital (ATV, 1972-79)
The Gentle Touch: Flinders Keepers (LWT, 1/9/84); Protection (LWT, 11/12/81)
The Gentleman Caller
Get Some In! (Thames, 1975-78)
The Good Guys (LWT, 1992-93)
The Good Life: THE WEAKER SEX?
(BBC, 18/4/1975)
The Goodies: WAY OUTWARD BOUND (BBC, 11/3/1973); WICKED WALTZING (BBC, 19/11/1971)
Gossip from the Forest
Hagard(Yorkshire, 1990)
Hard Cases (Central, 1988-1989)
The Hard Word
Harum Scarum
Hay Fever
Hazell: HAZELL GETS THE PART (Thames, 21/6/79)
Here and Now (A/R, 16/12/55 - 17/2/56)
Hetty Wainthropp Investigates: ROSE BY ANY OTHER NAME (BBC, 8/1/97)
Hideaway (1987)
The Hitch Hiker's Guide to the Galaxy)(BBC, 5/1-9/2/81)
The Howerd Confessions ((Thames, 2/9-7/10/76)
If You Go Down to the Woods Today (Thames, 29/4/81)
In Loving Memory (Yorkshire, 1979-86)
In the Secret State
The Informer (1967)
The Inquisitors
The Kenneth Williams Show (BBC, 1970)
King Lear (BBC,23/3/75)
The Lady is a Tramp (Regent/C4, 1983-84)
Ladykillers (Granada, 1980-81)
The Last Romantic
The Late Nancy Irving
Late Starter (BBC, 15/3-3/5/81)
The Liver Birds (BBC, 1968-79; 1996)
Living Life Lately: Pilot
London's Burning (LWT, 1988- ...)
Loop (1997)
Lord Tramp (Southern, 1/8-12/9/77)
Love Hurts (BBC/Alomo, 1992-94)
Lovejoy (BBC/Witzend, 1985, 1991-94)
Mackenzie (BBC, 4/9-27/11/80)
Mad Jack (1970)
Martin Chuzzlewitz (BBC, 7/1-12/12/94)
The Memoirs of Sherlock Holmes: THE RED CIRCLE (Granada, 28/3/94); THE CARDBOARD BOX (Granada, 11/4/94)
The Merchant of Venice (BBC, 16/4/72)
Minder: BURY MY HALF AT WALTHAM GREEN (Thames/Euston, 5/11/79)
Miss Marple: A MURDER IS ANNOUNCED (BBC, 28/2-2/3/85)
Mitch (LWT, 31/5-2/11/84)
Moody and Pegg (BBC, 1974-75)
Mulberry (BBC, 1982-93)
My Good Freind (Anglia, 1995-96)
My Summer with Des (1998)
New Scotland Yard: Property, Dogs & Women (LWT, 28/7/73)
The New Statesman: H*A*S*H (LWT, 28/11/92)
The 19th Hole (Central, 5/6-17/7/89)
Not Now Darling (1973)
On the Up (BBC, 1990-92)
Only Fools and Horses: THE FROG'S LEGACY (BBC, 25/12/87)
Oppenheimer (BBC, 29/10-1D/ 12/80)
Our House (BBC, 1960-61)
Out of the Unknown: THE MAN IN MY HEAD (BBC, 9/6/71)
Outside Edge (Central, 1994-95)
Paradise Postponed (Thames, 15/9-24/11/86)
Perry Mason (
The Pink Medicine Show (LWT, 9/6-14/7/78)
Play for Today: *A Touch of the Tiny Hackets* (BBC, 31/10/78)
The Power Game (ATV, 1965-69)
Present Laughter
Press Gang: UNEXPECTED (Richmond Films/Central, 14/1/1992)
The Professionals: SLUSH FUND (LWT/Mark One, 2/1/80)
Public Eye (ATV/Thames, 1965-75)
Quiller (BBC, 29/8-28/11/75)
Real Women (1998)
Sam and Janet (ATV, 1967-68)
Saturday Picture Show
Second Opinion
Second Thoughts (LWT, 1991-94)
Second Thoughts (Radio 4, 1987-94)
Seven of One (BBC, 1973)
Shine a Light (Yorkshire, 1/4-27/5/70)
Shine On Harvey Moon (Central/Meridien, 1982-85, 1995)
Simon and the Witch
Six Dates with Barker (LWT, 22/1/71)
Smokescreen (BBC, 2/1-8/2/94)
Sing the Lady Out of Bed (BBC, 12/12/74)
Space Precinct: THE POWER (BBC, 1995)
Spark: AUNT HATTIE (10/11/1987)
Spitting Image (Central, 1984-96)
The Stanley Baxter Show (BBC, 1967-71)
Stay Lucky: DEVIL WEPT IN LEEDS (Yorkshire, 20/10/90)
The Stone Tape (BBC, 25/12/72)
Strangers and Brothers (BBC, 11/1-4/4/84)
The Sweeney: QUEEN'S PAWN (Thames/Euston, 23/1/1975); TROJAN BUS (Thames/Euston, 3/11/75)
Sykes (BBC, 1960-79)
A Tap on the Shoulder
Tender Loving Care (BBC)
The Tenth Kingdom (2000)
Thatcher; The Final Days (ITV, 11/6/91)
Three Clear Sundays
Tickle on the Tum (ITV)
Till Death Us Do Part (BBC, 1965-68; 1971-75)
Tinker, Tailor, Soldier, Spy (BBC, 10/9-22/10/79)
Tonight at 8.30 (BBC, 14/4-2/6/91)
20,000 Leagues Under the Sea 1997
The Two Ronnies (BBC, 1971-87)
UFO: Sound of Silence (TV21/ATV, 17/7/71)
The Unknown Soldier (1998)
Us Begins with You (1998)
Vegetable Christmas
Victoria Wood: VAL DA REE (BBC, 114/12/89)
Virginia Fly is Drowning
The Wednesday Play: *Silent Song* (BBC, 2/2/66); *Tomorrow Just You Wait* (BBC, 24/11/65); *Up the Junction* (BBC, 3/1/65)
What's a Carry On? (1998)
Wish Me Luck (LWT, 1988-90)
Wogan (BBC, 1985-91)
The World of Lee Evans: MEET THE FOLKS (C4, 2/6/95)
Worzel Gummidge (Southern, 1979-84)
Yes Honestly (LWT, 1976-77)
You Must Be the Husband: BIG GEORGE IS BACK (BBC, 1987)
Z-Cars (BBC, 1961-78)

Doctor Who

Arc of Infinity (**IN-VISION** 83)
The Ark in Space (**IN-VISION** 2)
The Caves of Androzani (**IN-VISION** 76)
Destiny of the Daleks (**IN-VISION** 39)
Enlightenment (**IN-VISION** 67)
The Five Doctors (**IN-VISION** 69)
Horns of Nimon (**IN-VISION** 43)
The Invisible Enamy (**IN-VISION** 25)
Mindwarp (**IN-VISION** 86)
Resurrection of the Daleks (**IN-VISION** 74)
Revelation of the Daleks (**IN-VISION** 84)
The Ribos Operation (**I-V** 32)
Snakedance (**IN-VISION** 62)
The Sontaran Experiment (**I-V** 3)
The Stones of Blood (**I-V** 34)
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The Twin Dilemma (**I-V** 77)
The War Games (**Space and Time** 50)